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and women's confessions

Liberating history

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Sleazy rider

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No room: In January, San Francisco General Hospital's
Emergency Department was forced to divert patients to
other hospitals 44 percent of the time.

EMERGENCY

**San Francisco General Hospital
was once the crown jewel of a great
public health system. Why is the city
letting it die? By Tali Woodward [p.19]**

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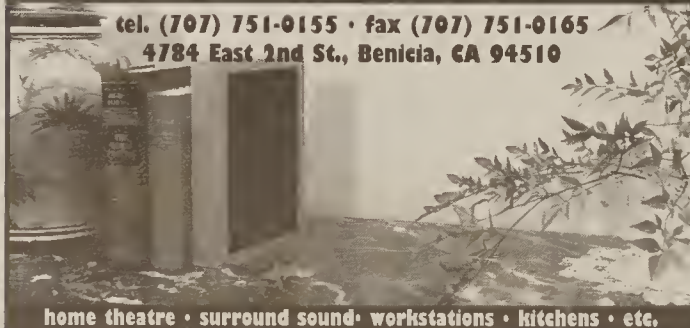
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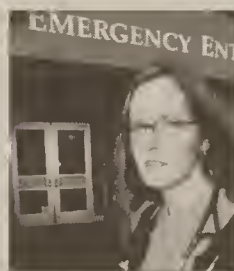
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April 25–May 1, 2001

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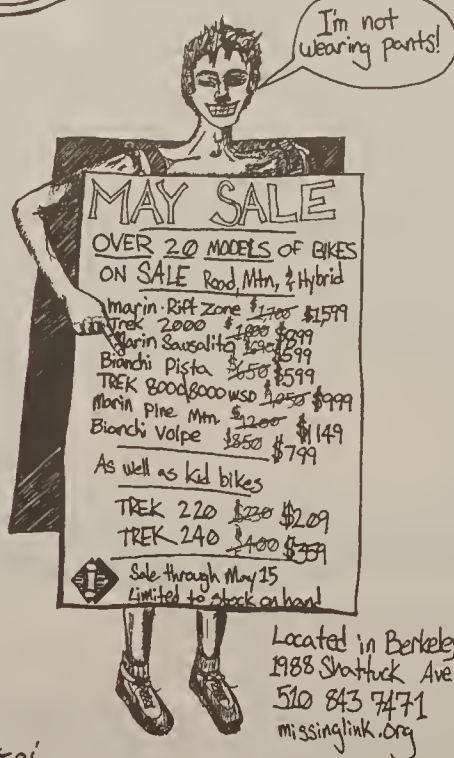
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in this issue

About 15 years ago I took a very sick friend who didn't have health insurance to San Francisco General Hospital late one night. She staggered over to the triage desk, vomited on the nurse, and immediately passed out on the floor.

Within seconds another nurse showed up, helped me lift my friend onto a gurney, and wheeled her into the emergency room, where she was treated fairly quickly. She was able to go home in a few hours.

Today there are people like my friend — very sick people who aren't quite near death yet — lined up in gurneys in the halls outside the Emergency Department, waiting to get beds. Because S.F. General is overloaded to the point of collapse.

San Francisco isn't the only city with this sort of problem — public hospitals around the country are in desperate condition, thanks to deep cutbacks in federal spending under the Clinton administration (remember when universal health care was a key part of Clinton's platform?). And under Bush, it's only going to get worse.

But when Tali Woodward started looking into the problems at S.F. General, she turned up something disturbing: In 1991, when San Francisco was deep in a recession and faced budget deficits of more than \$100 million, the city managed to spend \$60 million on S.F. General. Since then, the city budget has risen by more than \$1 billion; Mayor Willie Brown has more than 600 "special assistants." And city funding for S.F. General has declined, in real dollars, by roughly 25 percent.

That's right: during a dramatic economic boom, San Francisco has found a way to spend an extra billion dollars, and underpaid resident doctors at S.F. General are taking voluntary pay cuts to buy basic medical equipment. Not a pretty picture.

Tim Redmond
tredmond@sfbg.com

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Film fest

Our daily online coverage of the S.F. International Film Festival continues.

More speech is not enough

When money and hatred undermine the First Amendment, in Martin A. Lee's Reality Bites.

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letters to the editor

No more Macy's card

I recently opened a Macy's charge account, only to then read that Macy's was one of the corporations suing the city to get back hundreds of millions of dollars in taxes paid, decimating social programs. If the city would just roll over and not appeal, these companies said, they'd generously settle for a mere hundred million, maybe even less.

While the legal situation is murky, there are extra-legal ways to protect our municipality. If these companies are more interested in their bottom lines than they are in being good civic citizens, it's up to San Franciscans to make sure that the only way they'll make money is to be good citizens.

Why hasn't the Board of Supervisors called on the citizenry to phone the companies to voice our outrage, picket them, turn in our charge cards individually or in public protests — and boycott them?

I look forward to returning my Macy's card, and I hope the *Bay Guardian* will publish a list of the other suing companies.

Billy Ray Boyd
San Francisco

Editor's note: The list appeared March 14, 2001, and is on the Web at www.sfbg.com/News/35/24/24edbiz.html.

What about nursing?

I read with interest your recent article "A Capitalist Crystal Ball" in the Careers and Education supplement (4/11/01). The article discussed a myriad of career possibilities for recently laid-off dot-comers. I was disappointed that among a laundry list of booming industries that endorsed

jobs such as teaching, janitorial work, and even the need for more prison guards, there was no mention about nursing. California is facing a huge nursing shortage — a projected shortfall of 25,000 in the next five years — and the demand for nurses is already acute in most hospitals. There are a variety of career opportunities within nursing, it pays a decent salary (average \$40K in California), and it's rewarding to help others so directly.

Lynn West
San Francisco

Whose bankruptcy?

I understand that PG&E has filed for bankruptcy. In Sacramento the government is working on various bailout bills for the utility industry.

Meanwhile, the Taliban in Congress has just passed a bill limiting the ability of individuals to file for bankruptcy protection when they have gotten into deep credit trouble with predatory credit card companies.

We constantly hear the shrill cries of theological libertarians barking and howling about the market. Why not let the market eat its believers? Why do corporate folk have such a sense of entitlement when they deny it to the needy?

John P. McCormack
San Mateo

Alter or abolish

Tim Redmond tells us "unregulated capitalism doesn't work" [In This Issue, 4/11/01]. This is a vicious, rotten slander. Capitalism, regulated or unregulated, works just fine — for the capitalists.

Just as feudalism worked fine for the kings and emperors. And slavery worked just fine for the slave owners.

As for the rest of us, if we *really* don't like what our government is doing to us, we can always exercise our inalienable right to alter or abolish it, can't we?

Marion Syrek
Oakland

Redmond the ignoramus

Tim Redmond has long qualified as perhaps the most astonishing ignoramus to have any sort of regular public forum in the Bay Area.

Redmond's breathtaking announcement April 11 on page 5 that "unregulated capitalism doesn't work" was unquestionably the pièce de résistance of that issue's parade of folly, ignorance, and stupidity [In This Issue]. First there was the idea that what has been going on in California's energy markets for the past two years has been "unregulated capitalism" — the ignorance of it! Stunning! Breathtaking! One would think Redmond had been on the dark side of the moon for the past decade and had only just arrived back in San Francisco at 4 p.m. yesterday — only to find himself confronting a 4:15 deadline.

Then there's the larger problem. In point of fact, "unregulated capitalism" has never existed anywhere. It is a theoretical construct. How, then, does Redmond know with such certainty that it "doesn't work"?

Jeff Rigenbach
San Francisco

For the record

In a news story last week ("Busted," 4/18/01), we cited the wrong date for PG&E's lawsuit against the CPUC. The suit was filed Nov. 8.

The *Bay Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, *Bay Guardian*, 520 Hampshire St., CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack/.

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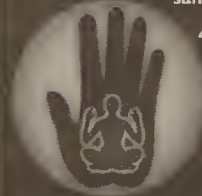
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Last week, the San Francisco Port Commission voted in favor of building a new YMCA and recreation center at Piers 27-31. The YMCA of San Francisco and the Mills Corporation extend a heartfelt "Thank You" to the Port Commissioners and staff, the San Francisco 49ers, Dawn Riley of America True and the nearly 10,000 San Francisco families who called or wrote the Port to express their support.

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The decision to build a new YMCA on the waterfront will benefit San Francisco's kids, families, seniors and working people for generations to come. The YMCA, the Mills Corporation and San Francisco's kids thank you!

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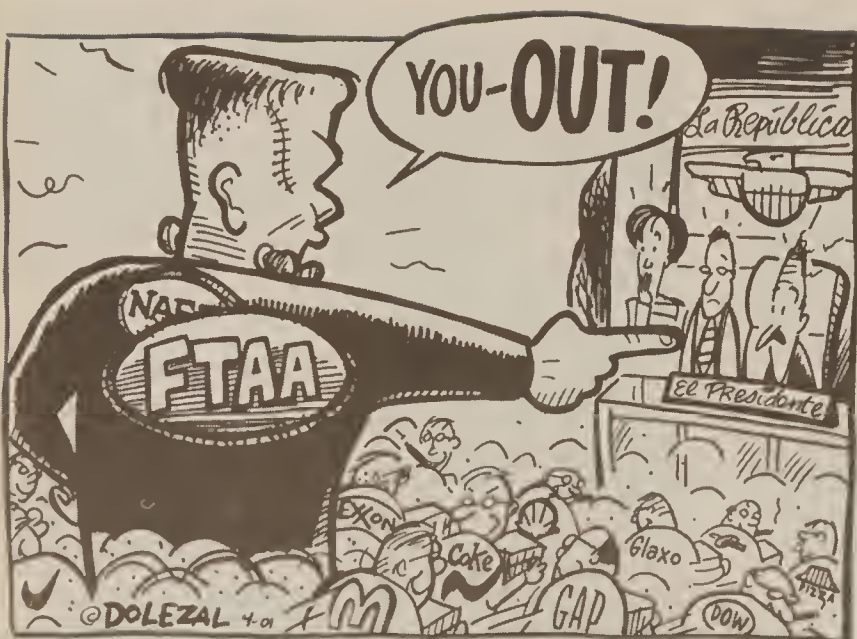
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allowed our co-sponsors *Lifeprint*, *Insideboyoreo.com* and *sfgirl.com* the opportunity to assist more than 800 adults in exploring new career options. Live entertainment, cocktails and hors d'oeuvres prepared by the Venture Frogs Restaurant helped turn the business of discussing the future with a myriad of employers into a pleasure.

If you missed our event we'll gladly send a copy of our April 11 Careers & Education supplement, a comprehensive 20-page section with postings of positions at companies actively recruiting in the Bay Area, as well as editorial on the future of the job market in the San Francisco.

Send your request to jodyc@sfbg.com





FOR THE ANNIHILATION OF THE AMERICA'S SOVEREIGNTY

opinion

by rebecca vilkomerson

Tax settlement: it ain't over

Last week the San Francisco Board of Supervisors caved in to some of the richest corporations in the world by voting to offer a settlement, instead of fighting a court battle, in response to litigation by companies such as the Hearst Corporation, PG&E, Chevron, Bechtel, and the Gap, just to name a few. If the plaintiffs accept it (which appeared likely at press time), this settlement, touted as the best option for the city by the City Attorney's Office and the seven supervisors who voted for it, will cost the city more than \$100 million. It won't stop additional companies from trying to join the litigation, and it permanently dries up the revenue stream from the gross receipts tax to the tune of \$25 million every year.

This was done despite the fact that the two lawyers on the board, Matt Gonzalez and Gerardo Sandoval (joined by Chris Daly), voted against the settlement, despite the lack of any tax attorney on the city's litigation team, despite the inability of City Attorney Louise Renne, under intense scrutiny from Daly and Gonzalez, to name one of the tax experts she claims to have consulted with during the course of the case, and finally, despite the nearly unanimous opposition to settling from every single member of the public who testified, representing, among others, community organizations, organized labor, and faith-based groups.

The People's Budget Collaborative led the opposition to the settlement and it's no surprise why: long before the settlement deal was done, the drumbeat of "no money" had begun from the city. Sure enough, just last week in the *Bay Guardian*, for example, the Department of Human Services said the "anticipated deficit" and "challenging budget year" made it impossible to fund programs that had a proven track record of preventing and ending homelessness ["Sleepless Nights," 4/18/01]. Yet again, it seems poor people are expected to shoulder the burden of subsidizing rich corporations.

This is the question now: who will pay for the tens of millions in cuts in programs and services the settlement will require this year alone? So far we haven't heard anything about the sacrifices the Police Department, for example, will just have to

make, or how Bloomingdale's will have to kiss its lucrative redevelopment deal good-bye.

The supervisors who voted for the settlement said they believed it was the most prudent course of action for the city. Now they have to put the money where their mouths are, literally. There must be zero impact on poor peoples' programs on this year's budget.

The People's Budget Collaborative has some ideas about where the city can afford cuts. For example, in the Police Department alone we've come up with almost \$8 million dedicated to targeting homeless people and sex workers for arrest and prosecution that could easily be cut. The Redevelopment Agency, hotbed of sweetheart deals for downtown developers, deserves a good look. All 680 of the Mayor's special assistants may not be absolutely necessary. Maybe we should subtract PG&E's business-tax refund from the nearly \$3 million the utility is refusing to pay in property taxes. And it might be time to blow the dust off the city-funded audits that have been sitting on the shelves somewhere in City Hall and identify millions of dollars of cost-saving ideas across several departments. That's just to start.

During the public debate about the settlement we also heard a lot from the supervisors about how the 52 corporations that sued the city will be held accountable for their irresponsibility. We expect that the supervisors will follow through on that language, starting with an ordinance that requires disclosure of just how much tax each corporation currently pays.

If one thing became apparent during the abbreviated period that the public was privy to the settlement debate, it was that the people of San Francisco (despite a virtual media blackout) are aware and angry that corporations are profiting at the expense of our city services. If the corporations or the Board of Supervisors think that we are going to forget about the settlement, they are wrong. We will be monitoring every impact that it has on the budget and on the city. It ain't over, not by a long shot. ❖

Rebecca Vilkomerson is a member of the People's Budget Collaborative.

editorials

Saving S.F. General

There's no way around it: San Francisco has horribly neglected its public hospital.

A decade ago, when federal and state health programs were comparatively generous and the city was strapped for cash, the local government directed at least \$60 million to San Francisco General Hospital each year.

Since then, the annual city budget has increased by more than \$1 billion, and thousands more city workers have been added to the payroll — including some 600 new special assistants to the mayor. But as Tali Woodward reports on page 19, city funding for the hospital has decreased by almost 25 percent.

The situation gets worse every day. The uninsured population has grown, medical costs are skyrocketing, and government reimbursements are lower than ever.

Today the hospital is hanging on by a thread. It can literally take days to get admitted for a serious condition and weeks to get critical tests conducted. Often, S.F. General is so packed that it can't take new patients. Even basic medical equipment isn't always available — and doctors and nurses, no matter how many extra hours they work, can't produce syringes from scratch, or find more affordable prescription drugs, or rebuild the hospital so that it meets seismic standards.

It's tempting — and somewhat appropriate — to blame the crisis on the federal and state governments. Washington and Sacramento have essentially abandoned public health care in cities. But that doesn't mean San Francisco can ignore the crumbling public health system — it means more needs to be done locally.

S.F. General has the only emergency psych service and fully equipped trauma center in the city. It's a groundbreaking research center that makes important discoveries about all kinds of life-threatening ailments. Most important, it's the hospital of last resort for many, the only place that the city's uninsured can turn to for health care.

The board of supervisors can't change federal Medicare policy. But the board can make sure that the hospital gets (at the very least) the same sort of city support that it used to. In the early 1990s the city paid about a quarter of the hospital's costs — which would amount to about \$85 million today. If S.F. General's 1990-1991 funding was simply adjusted for medical inflation, it would come to \$95.8 million this year. The supervisors should make sure that money is in next year's budget.

It's really a matter of priorities: a city that can hire 600 new mayoral aides can afford to keep one of the single most essential services in town from dying. ❖

Step one: a loft ban

When Sup. Tony Hall introduced a plan to spread loft housing to every corner of San Francisco (see "Lofty Plans," 4/11/01), local planning activists were outraged. That's not surprising. Live-work developments have become a sore spot, a symbol of all that is wrong with Mayor Willie Brown's blindly pro-development Planning Commission. What is surprising is that Hall found five other supervisors willing to cosponsor the legislation: Jake McGoldrick, Sophie Maxwell, Aaron Pelskin, Gerardo Sandoval, and Leland Yee.

McGoldrick said the legislation is just a "starting point." Maxwell admitted that she's "not convinced that this is or isn't the solution" but wanted to get something on the table. But that's ridiculous: why should supervisors elected as neighborhood advocates support an anti-neighborhood proposal that's based on a flawed premise and is riddled with problems?

Since it was adopted in 1988, San Francisco's live-work ordinance has been one big loophole for

developers. The Planning Department first introduced the law as a way to provide artists with low-cost industrial work space in neighborhoods where housing was not permitted. But as the real estate market tightened, lofts were converted into posh apartments or transformed into offices.

Practically speaking, the market for lofts is drying up: some 3,000 have been built, and a growing number are vacant. And new lofts — expensive, low-density housing designed for wealthy, single young people — are not in any way an answer to the city's housing crisis. Instead of starting with a bill that would legalize lofts citywide, the supervisors should start with a permanent legislative ban on all new lofts (perhaps allowing the conversion of existing industrial buildings in certain areas), then allow neighborhoods that actually want this sort of housing, if there are any, to argue for exceptions. That might not be a perfect and final solution, either — but as a starting point, at least it would make sense. ❖

The cops' sneaky move

The San Francisco Police Commission is reviewing a sleeper of a case that could undermine the city's ability to weed out crooked cops for years to come. The legal details are complex, but the bottom line is simple: the commission needs to reject the arguments of the police union and preserve civilian control.

Misconduct allegations against S.F. cops are handled by the Office of Citizen Complaints, the police watchdog agency. The office investigates plausible charges and passes its findings to the Police Department within 12 months. At that point the officer is informed that he or she may be punished. Based on the OCC's reports, the department or the commission can discipline officers who get out of line.

Now, as A. Clay Thompson reports on page 15, attorneys for the police officers union are pushing

to change all that. The police lawyers claim (based on a tortured reading of state law) that the city has been taking too long to inform officers that discipline is pending — and that any cases that miss the deadline should be thrown out. (The OCC's formal notice to a cop, the union says, isn't good enough.) If the union's argument is successful, it would give the police chief the ability to squelch disciplinary cases simply by sitting on them — undermining the basic concept of civilian oversight.

The Police Commission has been operating without much scrutiny of late; the room was empty of activists and media when the union presented its case last week. But the impact of this decision will be dramatic, and everyone concerned with police accountability should contact the commission and jam upcoming meetings to send a message that criminal cops can't just get away. ❖

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Don't fence me out

Protests in Quebec City, S.F., and on U.S.-Mexico border build momentum against NAFTA expansion

By David B. Huffman and Daniel Zoll

Last Saturday afternoon about a thousand people converged on a park in San Ysidro, Calif., on the U.S.-Mexico border. They had gathered to show solidarity with more than 30,000 environmentalists, labor activists, and other allies in Quebec City who were protesting the Free Trade Agreement of the Americas, a plan to expand the North American Free Trade Agreement to the rest of the hemisphere. As a small group of mounted police in riot gear observed from nearby, speakers highlighted what they said were increases in poverty and pollution since NAFTA took effect in 1994. In the distance a corrugated metal wall marked the border, a 10-foot-high strip of dull brown dividing the green of the landscape.

"The FTAA allows corporations to move their products freely across borders but leaves in place borders like this one, which perpetuate inequality and provide corporations with a pool of cheap labor," said Carolyn Norr, a 23-year-old activist from San Francisco, at the April 21 action.

Breaking down barriers was a recurring theme during the week of anti-FTAA protests. One day earlier the symbolic climax of the Quebec City protests came when protesters broke through what they called the "wall of shame," a 2.3-mile, 10-foot-high concrete-and-chain-link security fence built around the conference area. Although the free traders are spinning the Summit of the Americas as a success, they may not be

able to repair the political damage done to their agenda.

The chief goal of the Quebec City summit was to expand NAFTA to the rest of the Americas. And on April 22 leaders signed a pact declaring their intention to do just that by 2005. Still, such a timeline seems optimistic. The thousands who mobilized against the FTAA can be expected to work to prevent Congress from granting Bush "fast track" negotiating authority, something he needs to make the treaty a reality. In addition, Brazil and other countries in the region are less than certain that such a treaty is in their best interests.

Perhaps recognizing this political reality, Bush surprised activists by paying lip service to the importance of labor and environmental standards, which he has always opposed including in trade agreements. His office also said it would release the draft text of the FTAA, something critics had been demanding for months. The *Washington Post* even called the protests "a success of sorts" for those seeking to reform the trading system.

Labor, environmental, and pro-democracy activists say it's a mistake to expand what they say is a failed NAFTA model. According to "NAFTA at Seven," a new report by the Washington, D.C.-based Economic Policy Institute, NAFTA eliminated more than 766,000 actual and potential U.S. jobs between 1994 and 2000, including a whopping 82,354 in California.

Details of the FTAA are still secret, but a portion leaked to activists last week



March madness: Opponents of the proposed Free Trade Agreement of the Americas, which would expand the North American Free Trade Agreement to the rest of the hemisphere, marched down 24th Street in San Francisco's Mission District en route to a rally in Precita Park April 21.

confirmed many of the activists' worst fears. The negotiating text contains some of the most dangerous and controversial elements of NAFTA, including a provision that allows corporations to sue foreign governments directly.

"The document just confirmed what everyone had suspected and what everyone was really concerned about," said

Kristin Dawkins of the Institute for Agriculture and Trade Policy, which obtained the leaked document. "It contains the same mechanisms that [were] set up in NAFTA — giving multinational corporations much more power than citizens or nongovernmental organizations." ❖

E-mail Daniel Zoll at dzoll@sfbg.com.

Labor pains

Day Laborers fight for Bernal Heights space despite protests from landlord, neighbors

By Emi Kane

After months of unsuccessfully trying to find a permanent home, the San Francisco Day Labor Program is taking matters into its own hands. On April 5 program administrators filed an official discrimination complaint through the Human Rights Commission against the Department of Human Services (DHS) and the landlords of 3120 Mission St. The legal action, program officials said, will hopefully prompt the city to support the program in acquiring the Mission Street space. It will also let owners know they are taking further steps to move into the building, program administrators said.

The Day Labor Program, which provides immigrant workers with job placement, housing, health care, and other assistance is currently housed at Hampshire and 17th Streets, where two small trailers — that lack running water and heat — have served as the program's headquarters since it started 11 years ago. The site is no longer sufficient for its growing needs. "It's difficult for us. We don't have the space to help everybody that comes here," said Jose

Echevarra, one of nearly 200 laborers who rely on the program for work. He maintains that DHS should help the program fight for a new space.

In December 2000, DHS sent out a call to nonprofits doing job-development work to sublease the agency's space at 3120 Mission. The building is located near Cesar Chavez Street, where day laborers wait to be picked up by contractors. Because of the location and layout of the building, which includes a loading dock on which laborers can wait for employers without interfering with local traffic, the group considers the space ideal.

But the owners of the building didn't agree. Citing complaints from Bernal Heights neighbors, they declined to lease space to the program.

In a letter to DHS discussing the use of the building, Richard Koch, the landlord, stated that the program's lease application was "just not a workable arrangement." The owners and DHS instead suggested the Day Labor Program move to a remote, vacant location across the freeway on Bayshore Boulevard.

Renee Saucedo, director of the Day Labor Program, finds this option unacceptable. "If this happens, we will have an isolated program that will not be accessible to a majority of the workers on Cesar Chavez Street," she told the *Bay Guardian*. "We need to be where they are, because it's impossible to organize the workers or provide them with basic services if we have this type of physical division." Saucedo added that the program is in the

process of filing a civil suit through the Mexican American Legal and Education Defense Fund against the landlords and DHS.

DHS, though, maintained that there was little the agency could do. "This is between the Day Labor Program and the landlords. The landlords have the ultimate right of refusal," DHS executive director Trent Rhorer said. "This is not an issue of discrimination on our part."

But Saucedo is not about to take no for an answer. "We were told by DHS that the owner doesn't want day laborers as tenants, that we don't fit in. I can't interpret that any other way than they don't want poor, working immigrants as a tenant," she said. "This is the second building we've been denied because of discrimination, and we've had enough." ❖

If you would like more information or are interested in hiring day laborers, call (415) 252-5375.



'Friend'ly fire

If someone had thrown a bomb into North Beach's Gold Mountain restaurant on the evening of April 18, development in San Francisco would have pretty much ground to a halt. Not to give anyone ideas or anything.

The scene was the annual reception for the Friends of City Planning, a nonprofit that raises money for the Planning Department. What kind of people give money to the Planning Department? Take a guess.

The evening's guest list might help you. It was heavy on developers, development lobbyists, and other members of the private planning establishment, all of whom shelled out up to \$2,500 a table. Friends board president Wayne Hu announced that the event had raised \$50,000.

The only dark cloud over this happy gathering was the new Board of Supervisors, which has set its sights on Planning Department practices. So far, the supervisors have started an audit of the department's management, reduced the mayor's influence over the Planning Commission, put the breaks on live-work development, and pushed for action on fees the city has failed to collect from developers.

Guest speaker Mayor Willie Brown spoke for the audience when he said that, when it comes to planning, "you don't want to make any radical changes."

Then he took a potshot. He had spent the afternoon at the annual celebration for survivors of the 1906 earthquake, he told the crowd.

"I don't know if you've ever interviewed a 95-year-old," he said, "but it was an interesting dialogue — like talking to the Board of Supervisors about city planning."

That didn't sit too well with Sup. Aaron Peskin, who's in the forefront of the board's planning-reform efforts.

Peskin took the mic and thanked folks for their help. After all, he said, "it's the excesses of the persons in this room, real or perceived, that got me elected."

• • •

Peskin wishes the Planning Department were always so good at raising funds.

Developers of office space pay a fee to the city to be spent on affordable housing. As we reported in this space last month, planning director Gerald Green failed to raise that fee to keep up with the rising cost of housing, forfeiting at least \$9.3 million.

On April 23 the board unanimously passed a resolution urging the Planning Commission to collect the housing fees Green passed up. Now the ball is in the Planning Commission's court.

Commissioner William Fay, for one, thinks Peskin has the right idea. "It's about time we collect some of these back fees," he told us. "The city deserves the money."

Commission president Anita Theoharis told us she hadn't seen the resolution. When we offered to fax it to her, she said, "I just don't have the time. Thank you." Then she hung up.

Big Fisher, small pond

Gap chief and new California education commissioner Don Fisher has long been a player in local and state politics.

If campaign contributions mean anything, he's set to become a much bigger fish.

Gap chief and new California education commissioner

Don Fisher has long been a player in local and state politics. If campaign contributions mean anything, he's set to become a much bigger fish.

In 1999, Fisher and his wife, Doris, gave \$169,000 to various political campaigns, according to records filed with the San Francisco Department of Elections. Last year he gave 14 times as much — \$2.4 million.

Fisher didn't return calls for comment. But we can learn a lot from his contribution reports. To his credit, the largest chunk of change — \$1 million — went to pass Proposition 39, a state initiative that made it easier for voters to approve school taxes.

The next-largest sum went to help cement Fisher's tight relationship with Mayor Brown. He gave almost \$200,000 to political action committees that ran soft-money campaigns for Brown's candidates for supervisor, along with \$12,000 to the candidates themselves. The previous year he gave just \$86,500 to Brown's own reelection effort.

Other than the mayor's good wishes, those contributions didn't buy much. Of the 10 supervisor candidates Fisher funded, only Mark Leno and Gavin Newsom won seats.

By comparison, a spot on the state school board comes cheap. Fisher gave Gov. Gray Davis just \$10,000 in 1999 and another \$10,000 in 2000. The governor appointed him to the Board of Education in March. ❖

Savannah Blackwell contributed to this report.

Got a tip? E-mail Gabriel Roth at gabriel@sfbg.com.



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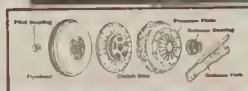
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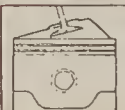
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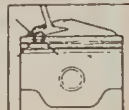
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Handcuffing accountability?

Police union moves to crush disciplinary process

By A. Clay Thompson

In March 1999, San Francisco cop Nikolas Borthne, on duty near Fisherman's Wharf, meted out a Rodney King-style beatdown to a homeless man pushing a shopping cart, according to charges filed against the officer by his own department.

Witnesses to the attack claim Borthne slammed the guy against a parked car, struck him repeatedly with a nightstick, grabbed him by the hair, punched him in the face, and then threatened on-lookers. The Office of Citizen Complaints, the city's police watchdog agency, concluded the officer should be reprimanded. Police Chief Fred Lau wants Borthne disciplined.

But there's a good chance that nothing is going to happen.

Here's why: Borthne's attorney Katherine Mahoney is urging the five-member Police Commission — which has the final authority in disciplinary matters and is still considering Borthne's fate — to toss the case out. So what's Mahoney's argument? Even if the cop did in fact go ballistic, he can't be penalized because the city has dragged its feet in censuring him.

The lawyer bases her opinion on a 1997 state law that sets a one-year time limit for completing disciplinary actions against law enforcement agents. "It's a wake-up call that you've got to comply with the statute," says Mahoney, an attorney for the police officers union.

"There are a number of exceptions to the statute, and none of those exceptions apply in this case."

Last week the commission voted to review the argument — and decide if the cop will be penalized. No decision date has been set.

The commission's ruling could have a huge effect on San Francisco's police-accountability process: if commissioners agree with her, at least a dozen major pending misconduct cases will be thrown out the window. Such a decision, OCC head Mary Dunlap says, would prompt her office to file suit, putting all disciplinary cases on hold while the courts interpret the law.

At the center of the dispute are differing interpretations of California Government Code, section 3304, and the timeline it lays out. From the perspective of Mahoney and the police union, the law gives the city 12 months to tell cops accused of misconduct what penalties they're facing. In the view of the OCC, the code only requires the city to conclude its investigations (and notify officers that they may be punished) within a year — which is current practice.

Besides, Dunlap contends, the code provides an exemption for "multi-jurisdictional" probes. By this logic, since the OCC is an independent office working with the Police Department and the Police Commission, its investigations are inherently multi-

jurisdictional — and the one-year rule doesn't apply.

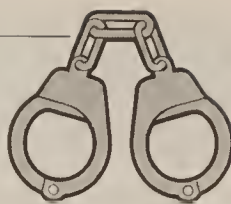
"From the police union side I think they're trying to use the statute to their advantage," Dunlap says. "I think their reading of the law is incorrect."

In addition to Borthne, Mahoney has already filed to dismiss charges pending against two other officers, David Burns and Gabriel Gallaread, both of whom are accused of using excessive force. Burns is charged with shoving around and intimidating a teenage boy, while Gallaread, in another incident, allegedly broke a homeless man's jaw. (The allegations against both officers are bogus, Mahoney says.)

Coalition on Homelessness staff attorney Adam Arms is familiar with the latter case — and isn't thrilled at the prospect of the cop going unpunished. "It was a severe beating," Arms says, citing departmental reports. Gallaread "hit him with a closed fist, broke his jaw, and bashed his head into the side of a concrete garbage can."

The pavement-dwelling dude, a denizen of Haight Street, "took a huge personal risk and spent a lot of time filing this complaint, trying to go through the procedures set up by the city," Arms maintains. "And now to be told that this complaint is going to be thrown out — it's another bullshit failure of the system. It's bullshit." ❖

E-mail A. Clay Thompson at ac_thompson@sfbg.com.

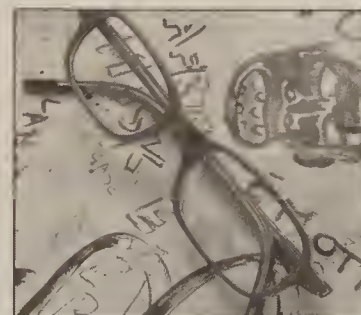


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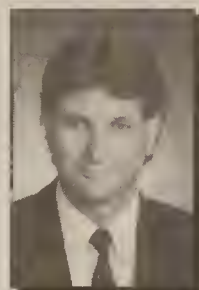
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news on guard

Public power posturing

By Rachel Brahinsky

California public utilities commissioner and former S.F. public defender Jeff Brown told a crowd gathered in San Francisco's Cesar Chavez School April 18 that he supports public power — but he refused to back the municipal utility district (MUD) measure that's on the November ballot.

Brown's statement is part of a growing trend in local and statewide politics: elected officials claim to support the idea of public power but refuse to agree on a specific solution.

"Your critique of corporate America is right on point," Brown told the group of about 75 people. "Public power has a respectable place in the United States. In certain communities it is working well. I favor at least the creation of a public power authority."

But when Dennis Moskofian of the Labor Task Force for Public Power pressed Brown on his position on the local ballot initiative, the rookie commissioner hedged his bets. "I'm going to take a look at it," Brown said. "What you need to ask is: what does that represent to the ratepayers? I have spent almost 30 years in San Francisco government, and I can tell you San Francisco government can lose ... money."

Ross Mirkarimi, campaign director for the MUD effort, said that Brown's response to the question could signify the shape of the political battle to come. "The term 'public power' is generic enough that it will be hijacked by slick politicians who will pretend to look like they're for public power but in fact are not," Mirkarimi said.

Brown's words were reminiscent of the line locals have heard from politicians like Mayor Willie Brown and State Sen. John Burton. Since the energy mess showed that communities with public power were better off than the rest of the state, Brown and Burton have publicly stated support for the idea — but won't endorse the MUD. Burton wants to create a statewide public power authority, but on the local level he's still absent.

"When I have time to figure out exactly what the hell [the MUD] is, then I'll determine exactly what it is I will do," Burton told us.

Meanwhile, the Department of Elections this week announced guidelines for candidates for the five-member MUD board of directors.

Candidates must run from one of five wards, must be registered voters, and must live within the boundaries of the ward they wish to represent. Candidates must gather 50 signatures within the ward to qualify and can file with the department of elections between July 16 and Aug. 10. According to Boris Delapine, campaign services coordinator for the department, there will be no filing fee for the positions.

Delapine told us that his department is still researching campaign funding guidelines for the positions. ❖

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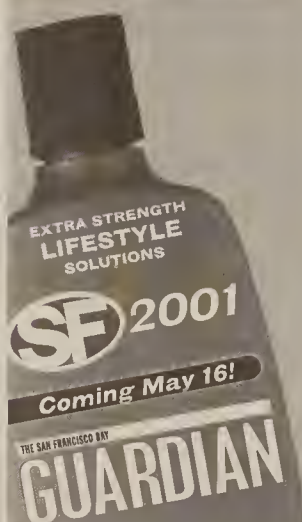
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Improve public transportation

Wednesday, April 25, help bring about improved public transportation services throughout San Francisco, at a public meeting held by the Metropolitan Transportation Commission and the San Francisco Transportation Authority to gather input for its 25-year regional plan. 7 p.m., 100 Van Ness, 25th floor, S.F. (510) 740-3103.

Environmental bigotry

Thursday, April 26, learn how pollutants, toxic waste, and contaminated buildings in poor communities disproportionately affect the health of women, children, and people of color and what you can do about it, at a meeting by Bay Area Radical Women. Dinner 6:15 p.m., meeting 7 p.m., New Valencia Hall, 1908 Mission, S.F. \$6.50 donation for dinner. (415) 864-1278.

Free trade, militarized borders

Thursday, April 26, activists report back from last weekend's anti-FTAA actions at the San Diego-Tijuana divide, at a teach-in on militarism at the border held by Juntos and featuring José Palafox's video "New World Border." 7-9 p.m., Centro del Pueblo, 474 Valencia, S.F. \$3 donation. (510) 532-1971.

Immigration and race

Thursday, April 26, radio veteran David Barsamian and Cathi Tactaquin of the National Network for Refugee and Immigrant Rights speak at "Challenging Borders and Bigotry: A Forum on Immigration and Racism," a benefit for the National Radio Project. 7-9 p.m., New College of California Cultural Center, 766 Valencia, S.F. \$10-\$15 sliding scale. (510) 251-1332, ext. 101.

End the war against Iraq

Friday, April 27-Saturday, April 28, join the Bay Area Coalition to End the Sanctions on Iraq at creative protests on both sides of the bay, as part of nationwide actions calling for an end to the war on Iraq. The marches stop at locations that would be affected if we were subject to the same bombing and economic sanctions as Iraq. Fri/27: Oakland march and rally, gather at 11:45 a.m., Fabiola Bldg., Kaiser Permanente Medical Center, 3801 Howe, Oakl.; march 12:30-5 p.m. to Rockridge BART station, College and Shafter, Oakl. (415) 430-1269, ext. 1024. Sat/28: San Francisco march and rally, gather at noon, Safeway, 2020 Market, S.F.; march 12:45-3:30 p.m. to Dolores Park, 18th St. and Dolores, S.F. (415) 430-1269, ext. 1024.

Labor and deregulation

Saturday, April 28, Medea Benjamin of the Green Party and members of the Oakland Education Association, the American Federation of Teachers, and the International Brotherhood of Electrical Workers discuss how deregulation and the utility bailout affect working people, at an event sponsored by the Bay Area Workers Democracy Network. 7:30 p.m., Fellowship of Humanity, 390 27th St. (at Broadway), Oakl. \$3 donation. (415) 641-4440 or (510) 261-4269.

Alternative media conference

Saturday, April 28-Sunday, April 29, enjoy two days of workshops and presentations by politically engaged media activists, at the Alternative News Media Expo and Press Freedom Conference, sponsored by Project Censored, the International Press Association, *In These Times*, KPFA-FM, Media Alliance, the San Francisco Bay Guardian, and others. Call for schedule and registration information. The Project Censored Awards Ceremony follows Saturday's daytime events. Conference Sat/28, 10 a.m.-5 p.m.; Sun/29, 10 a.m.-4 p.m., San Francisco State University gymnasium complex, 1600 Holloway, S.F. \$10 a day, \$7 for students; conference pass \$50, \$25 for students and low-income people. Awards ceremony Sat/28, 7 p.m., McKenna Theatre, SFSU gymnasium complex. \$15. (707) 664-2500.

Celebrate May Day!

Saturday, April 28 and Tuesday, May 1, commemorate International Workers' Day and celebrate spring with festivities at Dolores Park featuring music, dance, theater, speakers, and food donated by Food Not Bombs and Rainbow Grocery. Additional events include a renegade street party by Reclaim the Streets and a screening of videos provided by Other Cinema, Paper Tiger TV, Whispered Media, the Independent Media Center, and the Video Activist Network. Sat/28: daytime celebration 11 a.m.-4:30 p.m., Dolores Park, 18th St. and Dolores, S.F. (415) 339-7801; video screenings 8:30 p.m., Artists' Television Access, 992 Valencia, S.F. \$5. (415) 789-8484. Tues/1: Renegade street party 5:30 p.m., Justin Herman Plaza, Market and Embarcadero, S.F. (415) 820-9658.

'Palestine, Israel, and the US Role'

Sunday, April 29, the International Action Center holds a forum on the escalating conflict in Israel and Palestine, with Richard Becker and Sara Flounders of the IAC, Henry Clark of the West County Toxics Coalition — all of whom recently returned from the region — and Elias Rasmawi of the American Arab Anti-Discrimination League. 5 p.m., Mission Cultural Center, 2868 Mission St., S.F. \$5-\$10 donation. (415) 821-6545.

Save Ferry Park

Monday, April 30, pressure the Board of Supervisors to make the right choice as it votes on whether to transfer Ferry Park — the last green, open space in the Financial District — to the Department of Recreation and Parks so that it may remain a public open space. 2 p.m., City Hall, Room 250, 1 Carlton B. Goodlett Place, S.F. (415) 982-8793. ❖

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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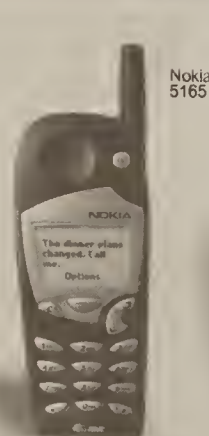
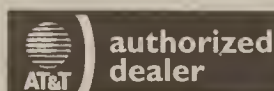
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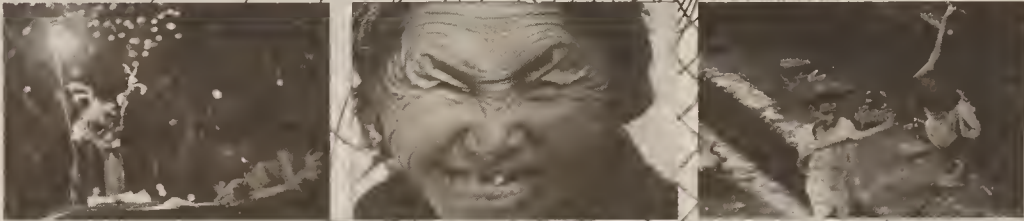
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THE SAN FRANCISCO BAY
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EMERGENCY

San Francisco General Hospital was once a model for quality public health care. Now the doctors and nurses who keep the hospital running warn that it's on the verge of collapse. What's going on?

By Tali Woodward

Patient is hearing voices. Suicidal. Fifty-one-fifty," a psych nurse calls out, using the code that allows a hospital to admit a patient involuntarily. No one in the hallway of

Zone 1, the area of San Francisco General Hospital's Emergency Department reserved for the most critical patients, is fazed. A young man whose arm is gradually emptying itself of blood tries to use his cell phone,

but there's no reception through the thick walls. Gurneys are shoved into every available nook, and the bodies on them are either thrashing wildly or eerily still.

Shifts are switching, and doctors and nurses navigate the hall expertly, briefing and lobbying their afternoon replacements as they go. An intern makes the case for a patient who was admitted at six o'clock the night before. Because the patient likely has tuberculosis, she should be in respiratory isolation, away from other people who could be infected if the woman so much as coughs. But she's still in the E.D., where the "patients to be discharged" file on the nurse's station desk sits sadly empty.

In a large room off the hallway, Dr. Claire Horton, a UC San Francisco resident, is 7 hours into her 36-hour shift. She's examining "Peter," who was brought in by the cops. He fell headfirst onto the sidewalk just after getting off a city bus, splitting his face open in the process. Four fresh stitches punctuate the deep gash that runs down his forehead and nose. But Horton's not worried about Peter's face; she's worried about his heart: a nurse noticed a troubling flat line on the heart monitor soon after the E.D. staff hooked him up.

After calmly asking dozens of questions, intern Dr. David Hemsey, who is part of Horton's four-person team, cautiously tells the patient that the doctors are worried he's having a heart attack and want to run a test. They push his gurney through the packed hallway and take him upstairs for the procedure, which goes smoothly.

"Maybe he just fainted while they were sewing his nose," Horton says to me once they've wheeled Peter back to the E.D. "We want to make sure his heart is not beating in strange patterns, because we can fix that — with a pacemaker or meds."

The team regroups to debate possible explanations for his fall. Flipping through meticulous notes taken on colored index cards, they discuss medications and what to keep at his bedside. They write up orders for tests, but they haven't lost sight of the most common challenge at General today.

"Basically, these patients need beds with [heart] monitors," Hemsey says. "But there aren't any beds with monitors."

Painfully aware

The funding crisis at S.F. General is not new. And it's certainly not simple. Federal and state cuts, the rise in the uninsured population, and less direct pressures brought on by managed care are

working together to starve the nation's public hospitals.

All the while — despite headlines about Mayor Willie Brown's directing money to "save" S.F. General — city funding has plummeted. The city now spends almost as much money to pay the mayor's cadre of special assistants as it does to run the hospital.

So San Francisco General Hospital — once the envy of all other metropolitan health departments — is on the brink of collapse. Several days spent there made it

Las Vegas, poses potential risks. If a woman has a heart attack a few blocks away from S.F. General but is picked up by an ambulance, she'll be carted off to one of the city's nine other E.D.s — though those minutes could make a deadly difference.

But diversion is more a symptom of S.F. General's problems than a cause. "The main thing is the availability of beds upstairs — not physical beds but staffed beds," E.D. chief Alan Gelb said.

"Upstairs" refers to the hospital's inpatient wards, where the residents and interns who constitute the hospital's front line ordinarily spend most of their time. Now those docs are logging more and more hours in the E.D., admitting new patients and then monitoring them as they wait for inpatient beds to open up — which leaves ward nurses alone to cope with all the admitted patients.

It's just part of the cyclical chaos that exists throughout the hospital. Backed-up clinics mean more people are relying on inpatient services for health care. And even when a person is admitted to the hospital, it can take days to get often-critical test results.

Because of inadequate support staff, garbage piles up in the back halls, and there are 10,000 sheets of paper — all containing clinical information — waiting to be filed in the Medical Records Department. Doctors and nurses spend much of their time trying to pick up the slack.

Rather than easing the burden, the Bay Area's economic boom has made some things tougher — by making it harder to offer the competitive salaries necessary to recruit workers and increasing the number of homeless patients.

The result is that services at S.F. General are withering to the point of danger. "All of us used to feel that we could be hospitalized here and that we'd get quality care," said Dr. Talmadge King Jr., chief of medical services for UCSF at S.F. General. "That started to change last year."

S.F. General is by far the city's busiest hospital. In fiscal year 1999–2000, 12,000 ambulances arrived there, while the next-busiest hospital saw only 4,000. Because it houses many of the best specialty services — including world-renowned AIDS and pulmonary care and the city's only fully equipped trauma unit — every San Franciscan could be affected by the crisis. But some staffers wonder if it will take a natural disaster or some sort of epidemic to

Continued on page 21

"All of us used to feel that we could be hospitalized here and that we'd get quality care. That started to change last year."

Dr. Talmadge King Jr.
chief of medical services for UCSF at S.F. General

clear that there is a fundamental consensus among staffers: they're being asked to do the impossible.

"I've been here for eight years," Dr. Keith Loring told me. "This is the worst I've seen it. There's not enough staff. Last night there was a woman in here having a heart attack, and we couldn't get her into the ICU."

It's partly due to overcrowding. There's only enough money to staff 292 beds this year, while the hospital typically uses far more. At one point in early February there were 333 inpatients — meaning the staff was taking care of more patients than it should. When every single one of the hospital's staffed beds is occupied and the E.D. is gridlocked, the hospital goes on "diversion," and all ambulances are directed to the city's other hospitals. "The General," as staffers call it, was on diversion 44 percent of January 2001. And the annual average last year was 30 percent, up from 25 percent the year before. Until four years ago, the diversion rate never went above 2 percent.

Diversion, which has also been on the rise in cities such as Boston, Denver, and



Critical condition: S.F. General has the only fully equipped trauma unit in the city. Here, a woman who was hit by a truck in San Mateo County is rushed in and quickly assessed before being rushed to the operating room.



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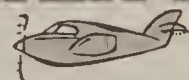
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General

From page 19

generate enough political will to turn things around.

"The one thing that would get health care in this city fixed is Willie Brown's limo coming in because of an accident," said one staffer, who asked not to be named. "Then he might see how it feels to wait around when you're in trouble."

Feb. 8, 8:40 a.m.

Claire Horton started her day at 8 a.m., admitting a repeat patient in the E.D. Forty minutes later she's up in Ward 5C, one of the many halls in this big concrete box of a hospital, to check on a 43-year-old man named "James." He was hospitalized because of kidney disease, but her team is fairly sure he also has tuberculosis eating away at his lungs. Many S.F. General patients are complex medical cases, with several intersecting illnesses. And the non-medical issues some of them face — such as homelessness or addiction — can make it even harder to get well.

Snapping on face masks, Horton's team enters James's room, where a large machine cranks away in the corner, forcing the T.B. contagions out the window so they don't seep down the hallway and infect other patients. It also generates a medium-level buzz that's felt as much as heard.

James looks up from his TV and tentatively says he's nervous. "Why? Because there are so many of us?" Horton asks. As he nods, she reassures him that everything is OK: "This is the way we do it." Although S.F. General is in many ways a traditional county medical center, it's also a teaching hospital: UCSF has managed and paid S.F. General doctors for more than 125 years. Because patients

whom seem to know her — as she races around the hospital, her long, straight hair flying behind her. Thirty-one years old, she's originally from Springfield, Mo., and has the down-to-earth quality that you might expect in someone from a small Midwestern town, as well as a certain skepticism. "We don't have a Starbucks — we just got a coffeehouse," she says of her hometown, and behind her tiny black glasses her eyes roll in a way that acknowledges what a loaded cultural standard she's using.

Moving to the door of another room, a medical student explains that the patient inside is waiting for a test that's been ordered twice. The yet-to-be-performed test, Horton clarifies, is the one thing keeping him in the hospital. An order for antibiotics hasn't been filled either: the support staff "didn't see it written on the chart for some reason," the med student says.

Many doctors put the wait for test results at the top of the hospital's list of problems. Like other things, it is mostly due to a staff shortage.

The hospital's nurses have been the most outspoken about staffing problems, reporting substantial increases in mandatory overtime and the use of temporary nurses. They say that it's routine for a ward or clinic that's supposed to have, say, five nurses to be working with four or even three. Nurses end up covering not only for one another but also for the nonmedical staff who used to take care of tasks such as answering phones and changing beds (see "Critical Condition," 2/28/01).

"The situation is just fraught with peril for patients and staff," said Rex Spray, a nurse in one of the hospital's outpatient clinics, noting that longer shifts put nurses at higher risk for injuries such as needle-sticks. "Last year [San Francisco Department of Public Health director] Mitchell Katz said it would get better — and it hasn't."

Deep cuts

In June 2000 Dr. Kevin Grumbach, the chief of UCSF's Department of Family and Community Medicine, compiled a concise report on the hospital's financial predicament, titled "Close to the Edge." It showed how drastically funding from city, state, and federal sources has been cut, but outside of the hospital his report was basically ignored.

Grumbach decided to take a broad look at the hospital's finances, he told me during a recent interview, to find answers to the questions "How can I make sense of what's going on? Why is this happening? Who should I be angry at?" He concluded that "there are a lot of people to be angry at," but he believes the federal government is the main culprit. The Balanced Budget Act of 1997 slashed the reimbursements that hospitals receive when they care for patients under Medicare or Medi-Cal. (Medicare is the federal health care program for the elderly; Medi-Cal is California's version of Medicaid, the program for the non-elderly uninsured that



Close to the edge: Disturbed by the hospital's financial predicament, Dr. Kevin Grumbach laid out how drastically city, state, and federal funding has been cut.

gets funding from the federal government but is administered by individual states.)

In fiscal year 1994–1995 S.F. General received \$157.2 million worth of Medi-Cal funding; by 1999–2000 that was down to \$119.1 million, just over a third of the hospital's costs.

And in the last decade the uninsured population has shot up: more than 40 million U.S. residents are without insurance, and in California the rate is one in five (an estimated 85 percent of them are from working families). According to Gene Marie O'Connell, SFGH's chief administrator, 50 percent of the patients the hospital sees "are not attached to funding." Because such a large portion of the patients at S.F. General are without any sort of insurance, health problems often go untreated for so long that they require more intense care. At the same time, managed care has increased competition and reduced the reimbursements the hospital does get. And since managed care leaves private hospitals with fewer resources for charity care, even more patients are relying on publicly funded services.

Though the hospital's Medi-Cal funding didn't drop further over the 1999–2000 fiscal year, Grumbach said, basic underfunding has not been addressed. "At the state level there has not been a commitment to safety net care. But I wouldn't take the mayor or the [city] Health Department off the hook. I hold them accountable for at least getting back to where we were proportionally 10 years ago."

In 1990–1991, when there was a deep recession and a local budget crisis, the city funded 27 percent of S.F. General's overall budget. By 1999–2000, when the city boasted a budget surplus, the city budget only covered 16 percent of the hospital's costs. Here's another way of looking at it: 2.1 percent of the city's overall budget was spent on S.F. General in 1990–1991; by 1999–2000 the hospital received only 1.1 percent of the overall budget.

Much was made of a jump in funding for the 2000–2001 year; DPH said the hospital was getting \$79.5 million. But most of that increase was in fact due to an accounting difference: for the first time DPH included the money used to run the Mental Health Rehabilitation Facility on the hospital campus — tacking \$19 million onto the total.

Ultimately, city support has decreased, failing to keep up with the normal rate of inflation (see chart, page 23). And if early-'90s funding rates had kept pace with the more dramatic rise in medical costs — labor, pharmaceuticals, and supplies —

Continued on page 22

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General

From page 21

the hospital would have gotten \$91.6 million from the city last year. Instead \$49.8 million was budgeted. S.F. General administrators have found ways to keep costs rising more slowly than in the average U.S. hospital, but innovative programs have no hope of closing the funding chasm.

Grumbach believes the only long-term answer is universal health care, even though the Democratic Party removed that goal from its platform for the first time in 1996. "Everyone wants a good health care system because everyone is in it together," he said. "Short of that it's just us screaming at the Health Commission and getting angry at the state. I hope it's not going to be as desperate as it's seemed over the past couple of years — but nobody is ever going to come here and ask us how they can give us more money."

After Clinton's failed health care proposals, Grumbach said, "The debate turned more towards middle-class people struggling with their HMO rather than to the plight of the uninsured. The problems with managed care are real — they just kind of pushed the other stuff off the agenda."

Why should that plight matter to a fully insured San Francisco family? "There are a lot of people who are only a job away or a

disabling illness or accident away from joining the ranks of the uninsured," Grumbach said. "Insured today can be uninsured tomorrow."

But ultimately, he said, "I think it's a question about the fabric of society. I'm not sure that counters the 30-second sound bite from the insurance industry about government and taxes — but that's what it's about: can we look at ourselves in the mirror and say we're proud to be Americans and proud of the society we've created for ourselves?"

"I cannot say it at this point," he said, getting quieter. "But I would like to be able to say it, and that's what motivates me."

Feb. 8, 9:30 a.m.

"We just got the Code Yellow page," Horton tells me as her team heads down the hall. Code Yellow is the notification that the hospital is full. Hemsey, one of two interns working with Horton, explains: "Anyone who could be discharged tomorrow should go home today."

"It's a fascinating concept," he adds wryly, and the doctors assure me that they never discharge patients dangerously early. But they do try to get valid discharges processed as soon as possible, sometimes dropping whatever they're doing to help out.

After visiting several other patients, the

team is back in the E.D. They're trying to figure out which of her many medications "Maria" has actually been taking. Maria is the repeat patient they admitted first thing in the morning. She's a Spanish speaker in her early 70s with diabetes and renal disease. She takes up only a small part of the hospital bed; the bag lunch she brought with her sits at her feet.

Maria came into the hospital today because of pain and swelling in her legs, which Horton quickly determined was due to congestive heart failure. She's not yet sure whether Maria has also suffered a small heart attack.

After trying to identify a medication patch found on Maria's frail, freckled arm, Horton double-checks the patient's lung X rays, asking a radiologist to help her rule out pneumonia, and then heads to the General Medical Clinic, one of more than 150 of on-site health centers, to retrieve Maria's medical records.

Maria's primary doctor passes by as Horton pores over medical records in the clinic, trying to piece together an accurate list of Maria's medications. "I personally don't think she takes half the stuff," the doctor says. "She gets very offended because she used to work in a hospital, and her take is that she knows how to do it."

"I have just over 100 patients in this clinic," Horton tells me. "I see them during my clinic time once a week." She later admits that she routinely overbooks herself during those days, frustrated as she is by the three- to four-month wait for a first-time appointment: "They need to be seen sooner than that" (see "No immunity," page 24). Horton spends half the year working solely in the clinic; the rest of the time she's at the hospital. She's in by 8 a.m. most days and sees patients until anywhere between 5 and 11 p.m. Every fourth day she's "on call" for 36 hours straight and, at any point, can be summoned to the E.D. to do an admission or to another ward to attend to a patient whose assigned team is not on call.

In the midst of this, the doctors somehow manage to make it to daily lectures on important medical issues. After two hour-long lectures Horton decides to go visit "Sue," a 22-year-old with a two-gram-a-day heroin habit. She was admitted because of blood clots and may also have a heart infection, but she refuses to let doctors run the test that might rule it out.

In the yellow light of the room, Sue is asleep, her scrawny frame thrown across the bed and her face, which looks like it belongs to a 13-year-old, tilted toward the window. Horton decides to let her rest, explaining to me that her immediate health concerns are not so serious that she needs to be in the hospital. Sue would be fine with a much lower level of care, she says, but there's not enough room at public skilled nursing facilities like Laguna Honda. "Often patients sit around taking up beds because it's hard to transfer them elsewhere," she says. Home's not an option because, like many of the hospital's long-term patients, Sue is homeless.

Ten percent of the patients seen each year are homeless, but they require a disproportionate amount of care, accounting for 24 percent of the hospital's acute inpatient days in 1999-2000. Horton says it's sometimes emotionally easier to release

Group effort

Dozens of political groups are fighting for better health care, for people who rely on the ever weakening public health care system and for others who are battling stingy health maintenance organizations. Here are some of the most active groups in northern California:

Advocacy organizations

California Consumer Health Care Council A grassroots, volunteer-governed and -operated organization of individuals and groups, the council is concerned with protecting the interests of health care consumers throughout California. www.cchcc.org; 1-888-225-2686 or (510) 419-0757.

Emergency Coalition to Save Public Health The local group lobbies the city to provide quality health services for all San Franciscans. (415) 540-3644.

Health Access Foundation A statewide coalition, the foundation is dedicated to quality, affordable health care for all Californians, including communities of color, low-income people, seniors, and people with AIDS. www.health-access.org; (415) 395-9280.

Health Care for All A nonprofit grassroots organization, HCA was formed in 1995 to continue the effort to push for single-payer, universal health insurance in California. HCA is working on a comprehensive study of universal health care and publishes a newsletter called One for All. www.healthcareforall.org; (415) 695-7891.

Vote Health The Oakland-based group is dedicated to high-quality health care for all, without regard to legal status or ability to pay. Vote Health works to create a publicly financed health insurance system and to strengthen the health care safety net for low-income, uninsured, and underinsured people. www.votehealth.org; (510) 653-1626.

Professional organizations

California Nurses Association While CNA does not represent workers at S.F. General, the union organizes around health care issues. www.calnurse.org; (510) 273-2200.

California Physicians Alliance A chapter of Physicians for a National Health Program, CPA has more than 9,000 members and published the first major single-payer proposal, in the *New England Journal of Medicine* in 1989. www.pnhp.org; (510) 832-7134.

Committee of Interns and Residents The union is for interns and residents who work at S.F. General and other area hospitals. Many of the chapters also manage funds for patient care at individual hospitals. 1-800-241-8258.

Service Employees International Union, Local 250 SEIU 250 represents more than 46,000 nursing home and hospital workers throughout northern California. www.seiu250.org; (415) 441-2500.

Service Employees International Union, Local 790 Nurses at S.F. General and other area hospitals are represented by Local 790. www.seiu790.org; (415) 575-1740.

Adrianna Khoo and Tali Woodward

patients from the hospital's jail ward, where the city's inmates are taken for serious care, because she knows that they will go back to a place with shelter and food — and will have a better chance of making follow-up visits. "It's a sad thing to say, but it's reality."

"I didn't come to medicine with a science background — more with a societal perspective," she later told me. Horton received a master's degree in maternal and child health from the University of North Carolina and will finish her internal medicine residency in June. She wants to stay in public health, working either at the hospital or a local clinic. "The patient population here can be frustrating and disheartening and also sad. But I'm much more inspired — I feel I can do some good."

tary of health and human services. When Gelb took Shalala into the part of the E.D. devoted to the least critical patients, she assured him, "When we have managed care, you won't need this."

Even as he relayed the anecdote to the crowd, he seemed appalled: "I tried to tell her, see these homeless patients? It will be hard to mail all those [HMO] brochures to them." And it will also be hard, he said, if they speak a different language or don't have a phone.

"It's just too easy to ignore the needs of poor people," Grumbach said. "Uninsured people don't march on Sacramento, don't march on city hall. We have to, as the people who care for them, advocate for them. Until there are people at Gray Davis's office

most three weeks, most mornings he thinks he arrived the night before.

Fred's been in a wheelchair for some time — a stroke left him too weak to walk — and the immobility has given him oozy sores, which the doctors are treating.

Earlier in the day Horton's team told me how hard they've pushed to get Fred a wheelchair cushion so he can move from his bed. Workers in the supply department suspect Fred has sold cushions they have given him in the past — though the doctors are convinced he's just lost them — and are hesitant to give him a replacement. When Horton enters his room, Fred is lying on his side with his craggy face half hidden by the pillow. He quickly asks for a pair of shoes and a pair of pants, so he can "scoot around."

"How long have you been here?" Horton asks.

"Probably 20 days ... or 10 days. Something like that," Fred says, his light eyes darting around.

"Can you tell me why you're here?" she asks.

"It's a pretty nice place," he replies, mumbling about how he needs shoes so he can meet his "adversaries."

"You're gonna meet some adversaries?" Horton asks, encouraging him to tell her more. "It sounds like you're going somewhere. Are you gonna leave us?"

"I'll get shoved out the door."

"No, you won't. But if you leave, where would you go?"

"I don't know. A homeless shelter? That's a question mark."

No matter how effectively the doctors maintain their composure during exchanges like this, there are indications that they can't fully insulate themselves from the emotional impact of the work they do.

Later in the afternoon Horton goes to see her attending physician, Dr. Helen Chen. In a trailer next to the main hospital building that looks like it's been there twice as long as it would take to build a legitimate office, they talk about several of Horton's patients.

"I have bad news about 'Ted,'" Horton says gingerly, referring to a patient in the jail ward. "They found a large mass in his [lower bowel]."

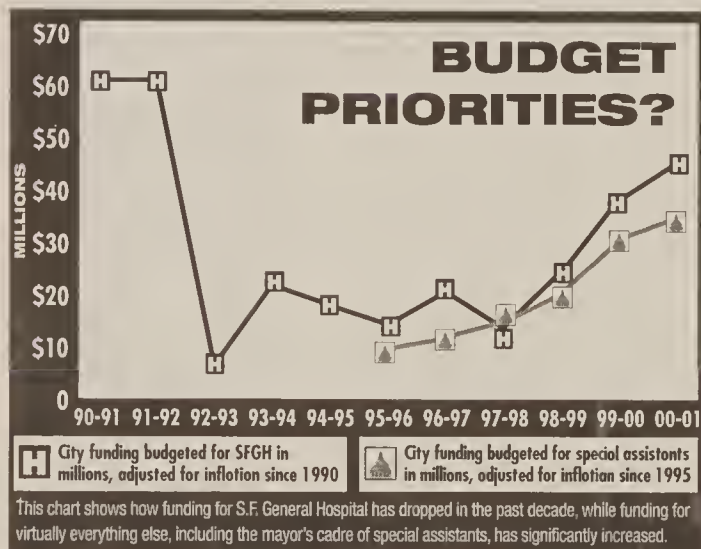
Chen's forehead creases, and she looks down at the table, saying that since Ted is unlikely to live much longer, he should decide what sort of treatment he wants. "They should get him compassionate release," she whispers.

After a heavy pause they move on to a patient who has both HIV and cancer, and whose family doesn't seem to understand how close she is to dying. Chen and Horton decide to call a meeting with the patient's oncologists, AIDS doctors, and social worker. They strain to act upbeat, but defeat clouds their eyes.

Walking toward the trailer, it occurred to me that Horton must not have time to think of anything else while she's at work — a book she just read, a relationship, what she feels like eating for dinner. When I asked her about it, she laughed in the resigned way of a workaholic who can't imagine living any other way: "There's no time to think about your personal life. I had a package sitting at the post office forever. I can't call the dentist."

In the little time she's away from the hospital, she admitted later, it's hard for her to fully leave. "Especially when you start, you really worry you're going to kill someone," she said. "At one point I was at

Continued on page 24



The medical staff takes the hospital's problems to heart. Last year the Committee for Interns and Residents offered to take a \$45,000 pay cut if the city would help it set up a Patient Care Fund to make needed improvements. The CIR has started several programs to make the hospital more "patient friendly." It has also recognized a need for more laryngeal mask airways, breathing devices used in emergency situations.

"But sometimes the hardest thing is the outside world," Horton continued. "There are not enough SROs [single-room occupancy hotels], low-income housing, skilled nursing facilities ... and I would like there to be drug treatment on demand."

Triage

Almost 200 S.F. General staffers packed a Feb. 9 forum on the hospital's financial predicament at which four top hospital administrators were assembled: Grumbach, E.D. chief Gelb, chief of medical services King, and Dr. Philip Hopewell, associate dean for the UCSF School of Medicine.

The administrators said that limited funding, coupled with the local economic boom, has made it harder to recruit doctors. "We don't have the kind of choice we used to have. We have people who even before they leave [when interviewing] say, 'Don't even offer me the job; I can't afford to live here,'" Grumbach said.

They added that tighter funding rules, meant to ensure that grant money is spent only on research, are exacerbating the financial crisis. Hopewell described the hospital as a "financial house of cards," adding, "Until I took the job as dean, my salary came from nine different sources; I still get paid from four."

Gelb told of a visit from Donna Shalala, soon after Clinton appointed her secre-

in Sacramento, there will be no attention to health care."

"We find a way to make things work when we shouldn't. We leave the impression that everything is OK, and damn it, it's not OK," King said. "We can't let things deteriorate any further."

At the moment, there are some very immediate concerns.

Next year's proposed \$62 million city contract with UCSF does not include money for increases in supply costs or cost-of-living adjustments for the staff — even though UCSF has already agreed to modest salary increases. At the Feb. 9 presentation Hopewell said, "There will be no way around cuts if the [proposed] budget stands. We'd like to think we're more important and have priority over, say, the Department of Public Works, but there are many people in the city who would say that's not the case."

And what could be the biggest battle yet is taking shape: under new seismic standards approved by the state, all but 40,000 square feet of the acute care facility will be uninhabitable by January 2008.

The San Francisco Health Commission is pushing a bond proposal to build a replacement on the Potrero Avenue campus where the hospital has stood since 1872. But the bond has a staggering price tag — \$500 million — and needs to be approved by two-thirds of the voters. In March hospital administrators said that they needed more time for planning and will try to get it on the ballot at some point in 2002.

Feb. 8, 12:30 p.m.

"Fred," the next patient Horton goes to see, is a 50-year-old alcoholic with Korsokoff's syndrome: short-term memory loss brought on by habitual drinking. Although he's been in the hospital for al-

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General

From page 23

the gym, on the StairMaster, reading *People* or whatever, when I remembered something [about a patient].” It wasn’t a very important thing, she explained, “but it made me realize that there’s a part of my brain that’s always thinking about this.”

Feb. 8, 7:12 p.m.

The hall in the E.D. is oddly quiet. A woman who was hit by a truck in San Mateo County — the impact was hard enough to actually throw her from her shoes — is being wheeled into the trauma unit, where 15 people circle around her. “Open your eyes. Wiggle your toes,” a nurse shouts. “What’s your name? What year is it?” The lower half of the patient’s leg is missing at least one-third of its flesh, leaving inches of bone exposed. It’s frightening, but possibly her least significant injury: she has a broken pelvis and a collapsed lung, her brain is bleeding, and there are problems with her renal artery. She’s rushed to get a CAT scan, then sent to the operating room. She’s the fifth injured pedestrian to come into the E.D. tonight, and she’ll die within a week.

Down the hall a 58-year-old man named Stephen reclines on a bed, smiling at everyone who walks by. “I came in for a 3:15 appointment — and found out I have *gall stones*,” Stephen tells me, sounding like a sports announcer describing a big tackle.

Stephen’s been seeing a primary doctor at S.F. General since March. “All I remember is one day I passed out, then I ended up here,” Stephen says. “I’m a prime candidate for the patient of the year — because I’ve been here so many goddamn times. These people are very hardworking. I’ve had some of the greatest doctors and nurses here.”

Soon after talking to me, Stephen starts calling, “Morpheus! Morpheus!” When a nurse asks what he’s talking about, he replies, “The god of sleep and dreams.” They put some morphine into his I.V., and soon afterward he declares, “I’m feeling gooo-od.”

Almost two hours later Stephen is assigned to Horton’s team. After examining him, she tells me that he has dangerously high potassium levels and hepatitis C. “And he’s got some great dentures,” she quips. Even if he were well enough to leave, Horton adds, it’s too late for him to get into the homeless shelter where he’s been sleeping.

At 11:30 p.m., Horton is not yet halfway through her shift. She’s admitted six patients and visited dozens more; she describes it, without irony, as “a good day.” Around 7 a.m., after two more admissions, she’ll head to her dormlike call room for an hour of sleep. Then she’ll do it all again.



Caring for everyone: After three days in the hospital Stephen, the self-proclaimed “patient of the year,” was sent back to the homeless shelter where he had been sleeping.

No immunity

Outpatient clinics get shafted too

San Francisco’s Department of Public Health champions a prevention-based, community-oriented approach to health care. So you’d think the outpatient clinics at San Francisco General Hospital would be in decent shape. But the clinics aren’t immune to the underfunding that plagues inpatient services. And with average waits for an appointment running two months and more, it’s not hard to see why the Emergency Department is overburdened.

Dr. Stephanie Taché is a second-year resident in UC San Francisco’s Family Practice residency program. “We’re mostly focused on outpatients, in the clinics,” Taché explained when she took me on a tour of some of the clinics Feb. 14.

Some innovative programs are running well. When I visited the Integrated Soft-tissue Infection Service, set up to treat I.V. drug users suffering from abscesses, a nurse explained that he had just removed a full liter of pus from a patient’s upper arm. Although that sounds appalling, it’s actually a rather simple procedure — and by handling tasks like this, the clinic is successfully diverting patients from perpetually strained emergency services.

Things aren’t so rosy at some of the other clinics. At the Pediatric Clinic — which gets 30,000 visits each year — attending doctor Shannon Thyne explained that there is a different specialty clinic each weekday. That day, kids were being seen by specialists in the asthma clinic, where the wait for an appointment is two months. Thyne, who’s worked in the clinic for eight years, described “a decrease in support services. It takes longer for the patient to get to me, or to get tests done. And pediatrics is in some way protected because a lot of our patients have insurance through [government programs such as] Medi-Cal or Healthy Families.”

In the newborn nursery, program director Dr. Bill Taesch watched as a squirming preemie — the surviving twin of a set born at 25 weeks — fought to breathe as she was taken off the machine that had been, literally, her lifeline for a month. “Prenatal care has been down [since I’ve been here],” he said ruefully. “I think the access to care for poor patients has declined.”

Taché tried to show me two urgent care clinics that have recently opened, supposedly to reduce the burden on the E.D., but one was closed because of inadequate nursing staff. The other one, the Refugee Clinic, is “funded differently, so it’s well-run and staffed,” she said.

Taché, who wants to do international health work, told me that as troubled as she is by the problems at S.F. General, she expects the situation to get worse. She predicted that she’ll look back and think, “I was part of a time in San Francisco when there was good health care for everyone. I don’t see how that will continue unless it becomes a priority for voters and politicians.”

Taché used S.F. General’s Tuberculosis Clinic as an example of why we need a strong public health system: “Cities need to have an overall system to address [T.B.] — not just little private things [dispersed] around the city. I think that’s a crucial role: to coordinate things that private entities can’t. Until there’s a big outbreak, no one wants to fund these public things. They can say, ‘That place loses money every year — tear it down.’ But there are all these intangible things that don’t show up on the balance sheets.”

The future may have arrived sooner than the doctors want to admit. At the psychosocial clinic, Taché said, “They have no more Spanish-speaking providers — and over half of my patients speak Spanish only.” The methadone clinics, though recently expanded, are packed. Rex Spray, a nurse in one of the clinics, later told me, “It’s like BofA on payday — every day.”

T.W.

Case histories

In the following weeks I asked Horton many questions about the patients she saw Feb. 8. She always knew who I was asking about, even when my questions were based on a misheard name and small snippets of a diagnosis.

Convinced that James — the patient with kidney disease who was put off by the army of doctors — had stabilized, the team released him. He was back in the hospital a couple of days later, this time for a dialysis-related infection.

Sue continued to object to more tests, so the doctors prescribed her antibiotics as a cautionary measure. They were relatively sure she was shooting up on hospital property, Horton explained, and other patients had complained that she was going door-to-door trying to sell drugs. Sue signed a contract saying she would not go to other wards, would submit to drug screening, and would make sure to be in her room for her scheduled antibiotic doses. The day before her first screening was to take place, she left the hospital for a full eight hours and missed two doses. The doctors decided they had no choice but to discharge her.

The woman with both cancer and HIV waited three weeks to get an MRI done. “That’s kind of discouraging, because she doesn’t have much life left,” Horton said. “But if I had discharged her, it would have

taken three to four months for her to get an MRI through our clinic.” She’s on the waiting list for hospice care.

Horton focused on the happier endings. Peter, the man who ripped his face open on the sidewalk, she said, was discharged within two days of his fall. Maria has been back a couple of times; when the doctors recommended treatments, she didn’t want to stay for them. Eventually she allowed them to do balloon angioplasty to open up an artery, and she’s doing well at home. Stephen was sent back to his shelter after three days in the hospital.

Fred, the forgetful alcoholic, was still in Horton’s care. When he was admitted, Horton said, a social worker tracked down his father, who had walked out on the family when Fred was a kid. Fred’s father had no interest in coming back into his son’s life — or even hearing the details of his problems.

Horton was cheered by efforts to get him a court-appointed advocate, someone who would follow his care — but like many who are underprivileged and overlooked, he’s still dependent on the strained hospital for his survival.

“I think,” Horton said, “about what would happen if I were to become homeless, an alcoholic ... so often, it’s just the support that makes a difference.” ♦

E-mail Tali Woodward at tali@sfbg.com.
Grumbach’s report is available at www.sfbg.com.

Open the archives!

How the open source movement is changing historic archives.

By Joyce Slaton

In 1935 Otto Bettmann preserved an invaluable chunk of history when he sneaked two steamer trunks of photos out of Nazi Germany. His collection of photos kept growing when he began a new life in America, and eventually it documented events and objects as disparate as World War II battlefields, Rosa Parks on the bus, and historical medical tools. And Bettman's collection expanded even after his death. In 2001 the Bettman Archive contained an estimated 17 million images, some of them quite famous — the photo of JFK Jr. saluting his father's coffin, for instance. But even without the most famous photos, this collection is unarguably a treasure of visual documentation from the 20th century.

So what did the Bettman Archive do with this invaluable chunk of human history? Why, it sold it to Bill Gates, of course.

Corbis, the Bill Gates-owned company that bought the archives in 1995, will keep almost anyone from ever seeing them again. The millions of images in the archive are scheduled to be sunk 220 feet down in a Pennsylvania limestone mine. They'll be placed into subzero humidity-controlled storage, safe forever from both human and natural disasters. And, by the way, they'll also be "safe" from anyone who might ever want to look at, study, or reprint the images.

Is Bettmann preserving part of our history or locking it up and throwing away the key? Many critical archivists claim the latter. They assert that archivists must always strike a difficult balance between the twin duties of their trade, preserving the annals of history and somehow providing public access to those annals without damaging them. By locking up millions of images far away from human hands and eyes, Bettmann may have leaned tragically far toward

the Internet that offer new answers to the question of what to do with the billions of pieces of historical material rotting away in libraries, foundations, and university archives all over the world.

Digitizing the bastard genre films

Rick Prelinger wants to know which of the more than 1,000 digitized films in his archive I'd like to see.

"Let's see here: 'Cheating,' 'Cheerios,' 'The Chicken of Tomorrow,'" he lists. "Oooh, you've got to see 'Coffee House Rendezvous' — that was sponsored by the Coffee Institute, and it was shown to churches and youth organizations to inspire them to create coffeehouses for the disaffected youth. And here, 'Death to Weeds' — that was made by Dow Chemical in 1946 to show off that miracle new pesticide, DDT."

It's probably obvious that the films in the Prelinger collection aren't exactly your big-screen Hollywood pictures. Prelinger has a fascination with what he calls the "bastard genres," the thousands of promotional, educational, and industrial films created to whip up consumer frenzies, educate the school kiddies, and train employees to flog company products more properly.

Fascinated with these lost gems, Prelinger has spent the last 20 years locating, obtaining, and preserving whatever films he could get his hands on, buying out preprint materials from out-of-business production companies and old reels from school districts and, in at least one notable case, liberating a substantial number of films from the storage closet of a retired film director in Fort Wayne, Ind.

"There are so many of these things out there, and many of them were made with high production values, yet no one ever sees them," Prelinger says. "On one

new drapes and home," the housewife trills, whirling beatifically around her magically remodeled new home in a fluffy pink gown. Then there's the 1957 gem "The Relaxed Wife," a Pfizer-sponsored love letter to the wonders of its Atarax tranquilizer. "Unless you were at the Pfizer trade show in 1957, you wouldn't get to see 'The Relaxed Wife,'" Prelinger says.

Until now, that is. Prelinger is well on the way to meeting his goal: putting digitized copies of 1,000 — out of the thousands of films in his collection — online, free for the public to access and use. Anyone with the tech equipment and savvy to visit Prelinger's online archive (housed at www.archive.org/movies) can download the movies, sample them, use them for classroom study, run them at theaters, or even use the footage to make a for-profit film.

It's a rather shocking contrast to the Bettman Archive's approach to preserving history, and it's particularly surprising considering Prelinger makes his living selling footage from the films to sources such as Biography, VH1's *Behind the Music*, and the now defunct series *Mystery Science Theater 3000*. However, Prelinger's free-for-all Internet gambit illustrates a possibility never imagined by traditional archivists: free access to important historical archives that doesn't wind up ruining the collection.

The archivists' conundrum

Whether they work at museums, national foundations, libraries, or elsewhere, traditional archivists have a difficult gatekeeping function. They have to make sure the public doesn't damage historical materials by touching them, photographing them, using them, or whatever else might be necessary to study them.

"Rare materials, particularly older materials, are so fragile," says David Rumsey, and he should know: his enthusiasm for maps and map-making has led him to collect about 150,000 rare maps, atlases, surveys, and other cartographic documents in the course of more than two decades. His documents, mostly from 18th- and 19th-century America, are fascinating

with paper, and exposing older materials, photographs especially, to light can be quite damaging," Rumsey says. Which is why he has allowed only those with a genuine historical interest in pieces from his collection to thumb through the thousands of items stashed in his San Francisco home.

"I did a lot of my learning about maps by going to libraries like the Bancroft Library at Berkeley, where I'd fill out a pink slip at the reference desk, get my two or three items at a time, and go pore over them," he says rapturously. "And getting the chance to view the originals was so wonderful — the smell of the old paper, the decaying varnish used on old wall maps."

But Rumsey understood that just by bringing his maps from their dusty storage spot and exposing them to light and touch, he was putting them at risk. He couldn't bear to see the pieces in his own collection undergoing the same risks. So despite his desire to share his collection, he kept it mainly under wraps while he worked at finding a solution.

Traditionally, archives have handled the preservation versus access conundrum in one of two ways. The first is the museum approach: visitors are allowed to view historical and artistic documents and objects, but the objects themselves are kept under glass or behind velvet ropes, restricting the sensual, almost mystical experience of actually touching an object. However, as many museums have found, providing a space for visitors to view their collections is prohibitively expensive: items must be specially preserved and displayed, staff must be hired to watch over them, space must be bought or rented and maintained.

The second, cheaper approach is the reference library model championed by most archivists and typically found at universities and libraries. In this model, such archives are kept carefully away from public eyes and hands. Often, those who wish to view the materials must have some sanctioned scholarly reason for doing so; mere curious looky-loos are discouraged, no matter how sincere they might be. And even those archives that let practically anyone view their contents often insist that visitors make viewing appointments, arrive during certain hours, fill out lengthy forms requesting access, and view only a few objects or documents at a time.

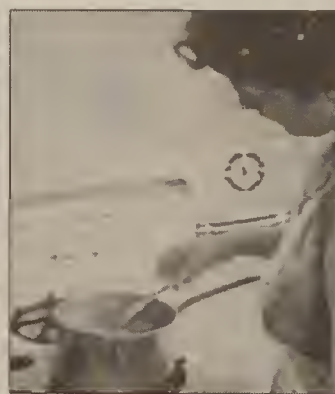
It's no wonder Prelinger terms this kind of access "needlessly restrictive." To complicate matters still further, archives typically don't advertise their presence. Though Berkeley's Bancroft Library actually provides fairly liberal access to its collections, the average person would have no idea of the treasures contained in the Bancroft Library, which include, for example, Alameda land records during the period of 1836 through 1931, Mark Twain's private papers, original materials from the Haight-Ashbury district during the 1960s, and more than three million historical photographs of California and the West.

"Pieces of our collective history are rotting away in museums and libraries and universities with very few people seeing them or even knowing they exist," Prelinger says. "Archivists are caught between wanting members of the public to see, appreciate, and learn from the amazing artifacts in their collection and worrying that giving them that access will

Continued on page 26



From the vaults: These images from the Prelinger Archive of industrial and educational films are all available free online, and anyone can use them for any purpose.



preservation without concern for access.

A new generation of "open source" archivists are arguing that archiving needs to change radically. Archives shouldn't be sunk into mines, and they probably shouldn't be owned by large corporations. A growing number of these new-school archivists, like San Francisco's Rick Prelinger, are creating publicly available, free-for-all archives on

hand they're hilarious, yet on the other they're an incredible documentary of both the way things really were as well as our ideas about the way things were supposed to be."

Case in point: The splendid "Once upon a Honeymoon," a 1956 AT&T film in which an enraptured wife sings about the wonders of color telephones. "It's nice to have a telephone / To blend with my

ing relics that show the limited understanding of geography we had even just 300 years ago. He has a 1731 pocket globe that shows California as an island.

Rumsey understands that these historical treasures are better seen than read about — but display carries with it the danger of damage. "When you touch them with your fingers, the oils in your hand can damage the surface, particularly

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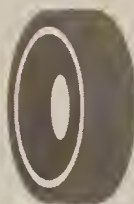
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Access

From page 25

ruin the collection and piss off the foundations that support their existence."

But, as Prelinger, Rumsey, and others have learned, there is a middle ground, and it can be found online.

Look Ma, no hands!

Before the Internet, archivists had no truly effective way of displaying their wares. Even creating museum space fails in certain respects: people who wish to view collections still have to travel to visit the museum's real-world space.

One of the World Wide Web's greatest powers is as a distribution network. Prelinger has created a single online archive of his films, admittedly at great expense and effort, that can be accessed by virtually anybody, anywhere, at any time. A person in Angola can download "A Is for Atom" and use excerpts for a television show, while at the same time a Midwestern school kid is viewing a copy of footage from the 1939 New York World's Fair for a class project. And neither of these uses will hamper future visitors from using the collection.

"The key is making collections digital," says Brewster Kahle, the archivist visionary behind the Internet Archive (www.archive.org). His archive's purpose is to preserve and provide access to copies of just about every site on the Internet, from the time the archive was launched in 1996, right up through all the pages yet to be launched in the future. So far the archive has collected more than 40 terabytes of material. To put that in context, if you saved all the text of all the books in the Library of Congress in ASCII (or text) form, it would take up about 20 terabytes.

"In a digital age civic institutions no longer have to choose between preservation and access," Kahle says. "You can provide free access that doesn't damage materials."

Creating a digital collection

Viewing a digital copy doesn't degrade the original, and that's part of the reason why so many archives are jumping on the digital bandwagon. Yale, New York's Museum of Modern Art, Cornell, Stanford, the New York Public Library, and other entities are each in various stages of projects intended to present pieces from these institutions' substantial historical archives online.

But making digital copies doesn't come cheap, nor is it easy. In fact, turning actual objects into digital representations is a laborious procedure that often must be done by hand and at great expense. The Internet Archive, which funded the digital transformation of the Prelinger Archives and provides the online space for them, has spent about \$200,000 to turn reels of film into compressed .avi and .mpg files. Rumsey, the map collector, has spent more than two years and thousands of dollars building a customized computer workstation and carefully scanning thousands of paper maps into the digital archives, freely available at www.davidrumsey.com.

Even when materials arrive in digital

form, cataloging, organizing, and maintaining files is tremendously time-intensive. Just ask Rita Rouvalis, who maintains the Ftext Archives (www.etext.org), a collection of tens of thousands of e-zines, political texts, fictional works, and religious texts. Founder Paul Southworth began collecting work in 1992, and ever since he turned the archives over to Rouvalis in 1993, she's spent her free time archiving and keeping the collection up to date.

Why does she spend her time on a task that's unpaid and often thankless? Quite simply, she sees herself as a historian. "Rants and zines and other independent literature tend to disappear," Rouvalis says. "It's out there for a month piled in a bookstore or handed out at a reading, and then it's just gone. We wanted to create something permanent."

But electronic archiving remains expensive, time-consuming, and not without its legal dangers. Archivists who keep material in dusty old files in university basements don't need to worry about violating copyright laws. But those who publish online must have an exquisite sensitivity to those laws and be careful not to reproduce anything not in the public domain.

Witness the cautionary tale of Eric Eldred, the man so enraptured by digitizing rare books that he took on U.S. copyright laws. His case, *Eldred v. Ashcroft*, has dragged on for more than two years, eating up tremendous resources as Eldred and attorneys from Harvard's Berkman Center continue to seek changes in copyright law. Meanwhile, Eldred himself has developed repetitive strain injuries and doesn't do as much electronic publishing these days. He's still digitizing rare books to distribute at his Eldred Press site, though, which exposes him to potential criminal penalties of up to five years in prison.

"Is this the reward you get for thinking the Net could be used for more than just distributing porn?" an embittered Eldred asks.

But despite these drawbacks, digital archivists remain committed to their defiantly noncommercial task and devoted to the notion of making important historical documents — or at least digital copies of them — available to all. To many, it seems that only by putting materials online can archivists attend to their dual duties, both preserving originals and allowing free access to their digital copies. Seeing these reproductions may not be quite as fascinating as touching and holding the original historical objects, but it seems like the best possible solution right now, and it's one getting more popular every day.

"The last time somebody tried to collect all the text in the world was the Library of Alexandria, and that burned down," Kahle says. "We're building a memory of cultural artifacts, and we're preserving the material in a way in which it can't degrade, can't be lost, and can be viewed by anyone with Net access. With this memory, with this documentation, we're assuring ourselves that revisionist historians can't control the past, that no one can control our memory of the past, because it's right here for anyone to see." ❖

ask isadora
by isadora alman

Our ongoing dialogue

The reason I'm writing this is because of the letter from a beautiful full-figured woman who had trouble finding the right one. I think we might have a lot in common. I'm also single and haven't been in a relationship in several years. I was wondering if you could forward this letter to her ...

Sorry, no. I print these "Can I contact that person" letters to demonstrate that there is, as my grandmother used to say, a pot for every lid. There are a great many people looking to connect out there; you must put some effort into finding one another. Answer or place personal ads, go to new places, join something, tell those you know that you're looking and what you're looking for. All that will work better than this kind of shot in the dark.

— Isadora

You ran a letter from a man with two types of cancer. I would like to meet him, or at least talk to him, if it's not too late. Please try to find out about that guy. My phone number is ...

I really am sorry, but I can't even when it's for a humanitarian cause.

— Isadora

I think you gave a pretty good answer to the woman in love with her cousin. I know these things because I have been in a relationship with my first cousin for seven years, happily married to him for four. The facts: (1) All the major monotheistic religions allow marriage between first cousins. (2) Marriages between first cousins are legal in more than half the 50 states. (3) Some famous folk who married first cousins are Albert Einstein and Charles Darwin. In my case there were a couple of family members who objected at first, but most were fine with it from the beginning, and all are now. We don't tell casual acquaintances, but all our friends know. Some were a bit freaked initially, since not everyone is aware of the facts I've outlined. I wish these two all the best from one kissing cousin to another.

I think you could have recommended a book I first read about in your column, *The Unofficial Guide to Dating Again*, by relationship expert Tina Tessina, to that guy who was separated and lonely. I realize he wasn't asking about dating, but I still think the book would help him. It's about making friends, after all.

An old classic may be worthy of examination by readers of your column. It is *Love without Fear*, by Eustace Chesser, paperback and hardcover, published in England. It covers the necessity for gentle suggestion and anticipation in initial contacts and long-term relationships. It refutes the "wham, bam, thank you ma'am" approach to sex in a very forceful, direct presentation. At the time I was in college, it was almost an underground publication, returned furtively by lady friends to whom I had loaned it, as it was somewhat explicit. In short, this book would be useful for youths who are just starting out and for elderly frustrated people who are having sexual difficulties. Divorcées might review it to see where they have failed in their previous relationship and to get some good, strong hints for success later on.

Regarding the 23-year-old sexually frustrated male who wrote for help in the coming-out process: the Internet has become the most powerful and important tool in the coming-out process and may be rivaling or even surpassing the gay bar as the place for gay people to meet, talk, and socialize. Any discussion of contemporary homosexuality is simply incomplete without mentioning the Internet. Some resources: www.queersingles.com, for gay guys to meet other relationship-oriented guys in a relaxed, non-bar situation; www.xy.com, a very hip and cool lifestyle magazine for young gay guys; and www.planetout.com and www.gay.com, which offer chat, message boards, and free personal ads.

One of the women I work with was so excited by how her Valentine's Day turned out with her husband that she admitted that they fell asleep cuddling each other naked for the first time since their wedding night. Most of the women were envious. I kept my mouth shut. My husband and I have fallen asleep cuddling each other naked every night since our wedding night, and we have been married 21 years, with three children. Are we the only couple on the planet who look forward to going to bed together even if we are too tired to have sex? It seems senseless to me to share a bed if you don't share those moments in embrace.

There are cuddlers, and there are noncuddlers, who feel smothered and can't sleep with arms enveloping them or legs over theirs. As with window open-window closed couples, it's a benevolent Cupid who allows those with the same sleeping style to find one another.

— Isadora

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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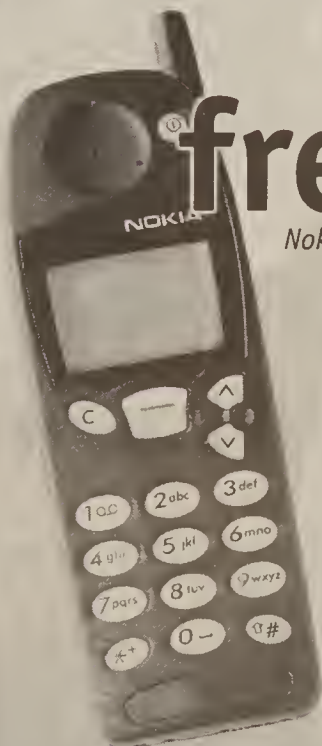
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techsploitation
 by annalee newitz

Manifest Jeffstiny

Ever since the culture jamming group Billboard Liberation Front creatively altered a billboard ad for *Fortune* magazine in downtown San Francisco, I've been contemplating the meaning of Jeff Bezos. Before its alteration, this particular billboard had a giant image of Bezos — CEO of the beleaguered Amazon.com — beaming his dorky trademark grin. Floating next to him were the words "Rule #2: In the land of the blind, the one-eyed man is king." I could never figure out what the fuck that meant, nor why *Fortune* would want to advertise itself with such a lackluster slogan.

But once the Billboard Liberation Front got its hands on the sign, it became simply stupefying and irrelevant. They put two shiny pennies over Bezos's eyes and changed the slogan to read, "In the land of the dead, the one-eyed man is king" (www.billboardliberation.com/actions/e-Vision.html). Apparently this was some kind of scathing commentary about the death of dot-coms, but as political intervention it was about as limp as the *Fortune* ad it was intended to undermine. I mean, it's not as if the business magazines themselves haven't been trumpeting the death of dot-coms for the past several months anyway. Saying the economy is dead and blaming Jeff Bezos for it doesn't exactly put you outside what good ole Noam Chomsky once called "the bounds of the expressible."

Which brings me back to the myriad cultural meanings of Jeff Bezos, the cherubic CEO whose online bookstore helped make "e-commerce" part of everyday vocabulary and whose business practices are so problematic that everyone from his on-the-verge-of-striking employees to his Big Deal Investors are now very, very pissed off at him.

There are lots of reasons why Amazon.com is in financial trouble. The company diversified its products too quickly, attempting to sell consumer electronics and household goods before it got close to breaking even with the only products it sells that make money: books, music, and movies. (Amazon is currently about two billion bucks in debt.) The company also treated its employees, particularly its customer service folks, quite poorly when said employees attempted to unionize. Investors may not give a shit about workers' rights, but seeing dozens of articles about how Bezos was trying to crush his company's fledgling unions probably didn't inspire much confidence. So Bezos embodies two cherished American archetypes: the overeager capitalist and the union buster.

But the reason why Bezos's face got splashed across the covers of so many biz magazines in the past few weeks had to do with the total crash and burn of his major hope for revenue, which consisted of "strategic partnerships" with companies like Drugstore.com and Living.com. In return for hyping Drugstore.com on Amazon.com (every time I got books from Amazon, there were coupons for Drugstore.com neatly tucked into the package), Bezos was supposed to get paid. But unfortunately, as it turned out, he was taking lots of "pay" in stock. And when all the shiny little Living.coms died, he was left with a whole lotta nothing. In this story, we find Jeff Bezos the Ponzi schemer, a veritable stock character in American business morality tales.

And yet Bezos's iconic face seems to say so much more: he's nothing less than a member of the walking dead in the altered *Fortune* ad, and he gets cast as a corporate corpse on the cover of a recent issue of *Industry Standard*. Is he a martyr who has perished for believing too strongly, too purely, in the glory of capitalism? Or is he a zombie who ate the living in order to feed his destructive hunger for profit?

This undead Jeff Bezos is like the ghost of industry past, or industry present. He's anything but industry future, because the future belongs to another potential monster o' death: the FTAA, or Free Trade Area of the Americas, which is basically a bigger and badder version of North American Free Trade Agreement that would include 34 nations in the western hemisphere. A summit to inaugurate talks about the FTAA is going on right now in Quebec, complete with massive riots and police busting heads.

The FTAA, if it ever goes into effect, will be nothing less than an economic realization of the Monroe Doctrine: it's manifest destiny, kids, multinational capitalist style! All of the nations of the western hemisphere will become the yummy dinners for (let's face it) North American companies. Companies like, come to think of it, Amazon. Maybe I was wrong, and Bezos is the ghost of industry future after all. His business model is indeed global, and if Amazon doesn't sink, it'll be swimming in the FTAA waters soon enough. Maybe that's the final meaning of undead Jeff Bezos. He's the vampire who lives forever; he cheats death by sucking. ❖

Annalee Newitz (fuckftaa@techsploitation.com) is a surly media nerd who eats cannibals. It's incredible.

culture shocked

by katharine mieszkowski

Laugh riot

The ringleader of the riot loiters casually just below the cable car turnaround in the Powell Street BART station, while hordes of unsuspecting weekend afternoon shoppers hurry past her, anxious to catch a train home.

Capra is an inconspicuous artist in silver wire-rim glasses. Holding an artful bound journal, she looks like she's about to spend her Muni ride penning an epic poem. The only indication that she's up to something more subversive is the small paper sign she holds with a rough drawing of a Muni train scrawled on it. The train has a big fat grin on its cartoon face.

Ten of us have gathered here around 6 p.m. on a Saturday for the first S.F. Muni laugh-in. The idea is to shake those bored and tired Muni riders out of their collective stupor with an outburst of rollicking laughter that just won't stop. "It's interactive performance art at its most uplifting," cheered the e-mail inciting us to laugh riot.

The laughers — most of whom have never met before — are an odd assortment of merry pranksters: an arborist who has lived in Berkeley for 20 years, a musician toting a bass and a flute, and a clean-cut guy in a green Dartmouth sweatshirt. There's enough variation in the laughers' ages and dress that we mercifully won't look like a wayward college improv comedy troupe that's become so enamored with its own antics that it has gone totally ape-shit and can't stop cracking up.

"To have chaos, you must first have order," observes the musician, as Capra struggles to explain the directions to us. It's harder to orchestrate a seemingly spontaneous outburst of hysterical laughter than you might think. The trick is avoiding looking like we all know one another and are responding to a private joke. So, we have to split up.

The plan: we'll all get on the first outbound N Judah train. But then in pairs of two we'll get off the train at every successive stop: Civic Center, Van Ness, Church and Duboce, and so on. Then, without letting on that we're together, we'll get back on the next N Judah train two by two. As soon as we emerge from the bowels of Muni into the light of day at Church and Duboce, we'll start laughing. New laughers will join at the successive train stops, and we'll all yuck it up all the way to 19th Avenue in the Sunset.

"Keep laughing, even if you feel like stopping," Capra admonishes.

On the N Judah I struggle not to look at Capra. I almost prematurely giggle out of nervousness. I didn't know that performance art involves stage fright, even without the stage. But when we emerge from the tunnel near Safeway on Market, the laughter erupts. It's not hard to get started, because the arborist from Berkeley is a ringer. He bursts out with great gulping, knee-slapping guffaws. All the other passengers stare, and their reaction is truly funny. A woman tries to exchange sympathetic looks with me, as if to say: "Who is this lunatic?" Maybe there are so many ambient insane people on the average random Muni trip that she's unmoved by the merriment. But then it dawns on her that I'm cackling away myself, and can't be trusted.

Another laugher is whooping it up wildly like some kind of monkey in heat. A pair of junior high girls giggle along. This has never happened before on their way home from their Saturday-afternoon trip to the mall with mom. But even as our laughter grows louder and more absurd, it never really takes off among the jaded adults. So much for laughter being contagious. They seem more intimidated and annoyed than amused.

Now the guy in the Dartmouth sweatshirt is laughing so hard he's sweating, his eyes are bulging, and his face is turning red. As I struggle to keep laughing on demand in the face of the chilly Muni passengers, I am humbled by his virtuoso performance.

"It's an experiment," one of the junior high girls declares knowingly to her sister. Their mother has marched them into the next car to rescue them from these hysterical freaks.

By 19th Avenue, as we exit the train, the laughers are out of breath and a bit discouraged but undeterred. "That was a wake-up call," one recovering laugher gasps, holding his sides to catch his breath. "People were scared." Another adds, "They were alienated." Capra says it worked better in Portland last year when about 20 laughers took over a single bus. Then it was absolutely impossible not to laugh along with them, although the driver didn't find it so funny.

Some of the laugh rioters have gone so sincerely at their task that their teeth and hands have turned numb. But it's not over yet. On the inbound trip back we're somewhat more subdued — how much can you really laugh anyway? — and our comparative moderation gains us a few more converts.

A Haight Street chick with gap teeth holding an unlit cigarette gets on at Cole Street with her boyfriend, who sits down and starts glumly scraping dog shit off his shoe with a stray piece of newspaper. This is the kind of everyday Muni insanity that we're all used to.

Ms. Haight Street starts laughing right away, full out, as loudly as any of the rest of us, with abandon and delight. She totally gets it. She's in on the joke. After a while her gloomy sidekick asks what the hell she's laughing at.

"I'm just laughing to laugh. That's what everyone is laughing at. There's nothing wrong with it." ❖

Katharine Mieszkowski (kmad2000@hotmail.com) is a writer for Salon.com.



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Reality bites

By Paul Reidinger

Tapas. By this and a host of other names (small plates, small bites, et cetera), a modest phenomenon once identified with the bars of Spain has become a craze here. And in doing so it has robbed itself in the coat of many colors that is the local polyglot style. We have Cuban tapas, French tapas, world tapas — even American tapas (little cheeseburgers and such).

Yet there is something to be said for Spanish fundamentalism, at least on the matter of tapas. There is something to be said, in fact, for Spanish food generally, which is quite as splendid as the better-known cuisines of Italy and France but has never found its Marcella Hazan or Pierre Franey — the popularizing, mediagenic figure to chase away the (slightly intimidating) shadows of mystery that still surround Serrano ham and piquillo peppers and manchego cheese and all the rest of Spain's controlled-denomination, artisanal bounty.

Despite the lack of a media guru (and the paucity in this historically Italian-Irish city of Iberian blood), Spanish restaurants have been big on the scene for at least the past five years, ever since ThirstyBear Brewing Co., with its combination of Spanish-Catalan cooking and microbrewed beer, opened south of Market. The only Spanish restaurant that seemed not to thrive was one of the best: Pintxos, which closed untimely last fall.

But that desirable space, on perhaps the most food-intensive block in the Mission — Valencia between 16th and 17th Streets — naturally didn't remain vacant long. The new entrant is Ramblas, and, to close the circle, the new owners are Ron Silberstein and Ragnhild Lorentzen of ... ThirstyBear.

Have they changed things much? No. The striking Euro-blue interior has been toned down a bit, and the area just behind the front windows has been arrayed with bar-style tables and stools, perches from which to gaze up at a wallful of old beer posters, many of them in Flemish. That detail isn't as jarring as it sounds, since Spain, at the height of its imperial power, ruled the Low Countries, along with much of the rest of Europe.

Much of the spirit of Pintxos still haunts the place and particularly the food. This is a good thing. The eating at Ramblas is, more often than not, spectacular. The dishes are not fancy or innovative or meant to impress; they are, if anything, just slightly bigger and heartier versions of the little bites Spaniards eat every day after work. They are real.

Sometimes this authenticity might strike the American restaurant-goer as a bit flatfooted. Bonito with tomatoes (\$6.75), for instance, features broad, flaky chunks of — canned — tuna. High-quality stuff, of course, and expertly amended with a tangy vinegar sauce and surprisingly (for late March) ripe tomatoes, but still. Demanders of fresh fish should probably go for the house-cured salmon (\$5.75), opalescent slices of fish dressed carpaccio-style with capers, chopped red onion, lemon, cracked pepper, and virgin olive oil.

As is always the case with tapas, some dishes carry considerably more weight than others. I loved the manchego y membrillo (\$5.50), points of white cheese topped with dainty scoops of pomegranate-colored quince preserve. But for two people the plate wasn't much more than a nibble. The patatas bravas (\$4.50), on the other hand

— fabulously crisp-tender cubes of potato, topped with a spicy red-pepper ragout — brought some real ballast to our table.

So did the albondigas, a clutch of tiny meatballs adrift on the same red-pepper sea (\$5.50), and a deliciously simple grilled flank steak (\$6.50). And, on an earlier visit, the remarkably rich grilled black sausage (\$5.25) — blackened, presumably, with pig's blood, though I did not mention this near-certainty to my companion, who is again in the throes of a most un-Iberian doubt about the propriety of eating pigs.

To assuage our consciences, we made a great show of enjoying calamares a la plancha (\$6), whole squid served in a bold bath of paprika and lemon; gambas al ajillo (\$7.50), an orderly array of white shrimp that reached the table still literally boiling in oil; and grilled green asparagus (\$5.75) — an unmistakable sign of spring hereabouts — still snappy with freshness and daubed with lemon aioli.

For those who find seasonality distasteful, the dessert menu provides ample remedy. There is the ubiquitous dessert of the Spanish-speaking world: flan (\$3.50), a very creditably rendered vanilla custard (smooth and firm but not rubbery), with caramel syrup. There's a cakey, Galician-style almond torte (\$4.50) that could use some kind of sauce. And there's excellent vanilla-bean gelato (\$4) from Ciao Bella, embellished with magnificently fat, if premature, blackberries.

Great stuff. Really. ♦

Ramblas. 557 Valencia (at 16th St.), S.F. (415) 565-0207. Dinner: Sun.-Thurs., 5-11 p.m.; Fri.-Sat., 5 p.m.-1 a.m. American Express, MasterCard, Visa. Can get noisy. Wheelchair accessible.

Without Reservations

Our big easy

By mid May the Cajun/Creole lull that seems to have settled over the city in the past few years will come to a festive end. That's because Le Krewe Restaurant and Oyster Bar should be opening about then (with any luck, fully equipped with a license to sell alcohol), in the Mission space recently occupied by 3Ring.

Owner David Tsang may be getting rid of 3Ring's Provençal elements, but the party air will not only linger but also intensify. The hint is in the restaurant's name: *le krewe* is the person who organizes New Orleans's annual Mardi Gras blowout. Of course, one little Mission restaurant, no matter how wild, can't hope to match the scale of the real thing, but expect some real energy at Le Krewe since eating out should be, in Tsang's memorable formulation, "fun!"

It should also be tasty, and to that end Tsang (whose previous experience has been as a maker of the House of Tsang line of sauces) has hired on some pretty impressive help. From P.J.'s Oysterbed he's picked up Pachi Perez and Michael Reese, and he's also signed on David Wees, who cooked so impressively a few years ago at the recently closed Garibaldi Café on Potrero Hill. (Tsang is the principal owner, incidentally, but all the chefs have some equity in the venture.)

Le Krewe will feature a "New Orleans" menu, with an expansive raw bar and such concessions to local idiosyncrasy as "blackened tofu." But we nonidiosyncratic folk are looking forward to the spicy standards — perhaps with an eye toward comparing them with those of Jan Birnbaum, whose own long-rumored New Orleans-style joint should be opening not far away not long after.

• • •

And speaking of not far away: Just a few blocks from Le Krewe, at Guerrero and 22nd Streets, the shell of NeO stands eerily empty, yet pristine, as if embalmed. The door is padlocked, the phone is disconnected, and *Independents* are piling up at the door, but otherwise the place looks not out of business. The tables are set, the encomia-studded menu is still posted on the front door.

One is beginning to get a funny feeling about the space, in which two highly regarded restaurants have failed in just a few years. From the early 1980s to 1994 the occupant was Robert Reynolds's Le Trou; when that folded, the Moa Room — California cooking with New Zealander flourishes — moved in. It was lovely but didn't last. Now NeO. What gives? Are the names too similar, too difficult for the eye, too difficult to pronounce? Maybe the next restaurant in the space should bear a name without vowels.

Paul Reidinger
paulr@sfbg.com



Back that tapas up: Ramblas chef Sergio Nic makes and displays his tortillas española.

The double dip

I worked all morning and I worked through what should have been my lunch break, and what I had to show for it was one word: the word "The." I had pretty much narrowed it down to a choice between "day" and "alligator" when the phone rang. I answered. It was Crack Jack, attacking me with a description of the turkey sandwich he'd just eaten for lunch at some place called the Crock of Something or Other. One handful of dark meat, another handful of white meat. Had I ever been there?

No, but handfuls of meat are the kinds of things I dream of. "Where is it?" I said. He told me — something about Division Street, the traffic circle (which he kept calling "the roundabout"), something about CalTrans Center, something about something else down there. I was too hungry to listen very carefully, apparently, because I wound up at Caffe Moda in Townsend Center. Big difference.

Has Crack Jack cracked? I wondered, standing there scratching my head. Besides spelling café with two fs, Caffe Moda sports a tastefully trendy look, featuring fancy-pants artsy-fartsy hanging lights fixtured individually over each table. The tables are nice. The floor's nice. The ceiling is open-plumbing style, but all the pipes are painted a very nice light blue. Not my kind of place, in other words. Not Crack Jack's either. On the other hand, the sandwiches were all under or right around five bucks, and they had calzones for \$4.30, and I was lightheaded, shaking with hunger, in all honesty, so instead of going back outside and looking for the right place, which might have caused me to pass out, for all I know, I stayed.

I had a chicken fajita calzone. It looked and tasted more like a piroshki than a calzone, flat and roundish rather than long, and with a soft-fried sort of crust instead of rolled up pizza dough. But it was OK. In fact, it may well have saved my life. All I know is I was walking a lot straighter and on the ground in general when I walked out, as opposed to in.

I was also seeing more clearly. What I was looking at, as soon as I stepped out of Townsend Center onto the sidewalk, was a big sign across the street and down a ways: "Alternative Family Services." And right below that: "New Crockery Café." That was it.

So I guess you can guess what I washed down my calzone with. Yep, two handfuls of turkey — only all dark meat, in my case — over a slice of white bread, and a gigantic scoop of mashed potatoes, all smothered with gravy. And then more gravy. Oh, and cranberry Jell-O-like stuff, which I didn't touch, and some mushy steamed vegetables, which I did. It was \$6.45, but it was easily three times as substantial as Moda's calzone.

And so long as we're drawing comparisons, the New Crock and Moda are atmospheric opposites. Fluorescent lights, really really bad art, institutional family restaurant-patterned green carpet and green-topped tables, television ... which, after eating all that I ate, eyes glazed over already anyway, too conked to move, I watched.

Real-life video footage of spectacular race-car crashes, skiers skiing face-first into craggy rocks, someone getting shot up by the police, and a rodeo dude being dragged around and stomped on by a bronco.

After these messages from their sponsors, a grounded hijacked airplane was going to blow up, and burning bodies were going to come flying out of it for our viewing pleasure, but luckily the reception got bad during the commercial break and never did recover. Luckily, I say, because I wasn't quite ready to leave yet.

I was too full to even start writing this review.

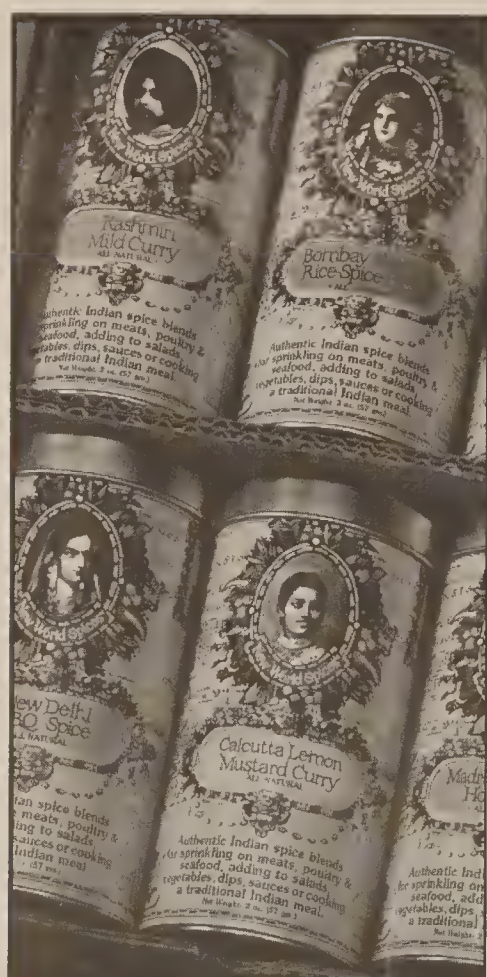
The ... the hostages! I thought. The hostages played poker for peanuts and nursed what was left of their beverages while their hijacker negotiated with the police. "I want American cheese on that," he insisted into the pilot's headsetted microphone. "I want hot peppers, hot mustard, hot onions, and hot sauce on that. What? No, no mayonnaise." The pilot had not been killed by the hijacker. His head had come off of his neck of its own accord, cleanly and neatly, without one drop of blood, and was bobbing like a bobblehead doll on the control panel's joystick, drooling idiotically all over the flight charts, which were of course no longer needed.

I didn't write any of this down, to my credit. I just sat there and thought it all, staring at my napkins. Bad day all around. ♦

New Crockery Cafe. 1 Division (at DeHaro), S.F. (415) 861-3805. Mon.-Fri., 6 a.m.-4 p.m. Takeout available. MasterCard, Visa. Wheelchair accessible.

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Dan Leone is the author of *Eat This*, *San Francisco* (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Manimoth Books). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.



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dine **east bay dine**
by derk richardson

Let's make a deal

Robin had been gone from the table long enough that I began to wonder whether she'd opted for a test drive in a P.T. Cruiser instead of a wine-poached pear. But I knew she'd be back. She is not drawn to Detroit's trendy retro sedan for nostalgic boomers but still has a soft spot for pear desserts, despite that nearly catastrophic glancing-spoon incident at Nava some time back (which, despite rumors to the contrary, had nothing to do with that restaurant's unfortunate demise).

Paul Carrara knows something about unfortunate demises. Several years ago, after operating a long-standing popular café in Emeryville, he opened the quite wonderful Lucio's in Berkeley. Unable to cultivate a weekday clientele, Carrara quickly cut his losses, and disappeared from view, until recently resurfacing with a new Carrara's Café.

Carrara has a way with location; it's not the sort of thing you learn at the California Culinary Academy, where he has taught. Lucio's replaced a Berkeley institution (Casa de Eva, a Mexican restaurant) on a lonely retail block of Telegraph Avenue. It had no potential for walk-up business and needed more time to become a destination than Carrara could afford to give it. As hinted above, his classy new bistro shares a building with Connell Chrysler-Plymouth-Jeep, right on Oakland's auto row. It may not be what Mel had in mind with his drive-ins back in the day, but these are different times, and maybe we need to reexamine the relationship between cars and food in America.

Actually, once you've maneuvered through the rows of Cruisers and Cherokees out front, you hardly even know you're in an auto dealership. The historic building has been beautifully restored, retaining a handcrafted look with a terrazzo floor of tiny ceramic tiles and tall square columns rising two stories to a boxed ceiling. Natural light floods in through huge wood-trimmed windows. A handsome wooden bar folds around the open kitchen in the rear right corner.

OK, an electronic beep goes off every time somebody walks through the showroom door; horns occasionally honk, and trunks occasionally slam; the indoor hedge of potted shrubs only partially obscures the view of gleaming SUVs and roadsters; a potent *eau de voiture nouvelle* permeates the atmosphere; and the daily-changing menu provides deluxe option packages and zero-down, low-annual-percentage financing, with all prices listed as either "manufacturer suggested retail" or "dealer invoice."

Yes, I made that last part up. But I'm just looking down the road to the time when this setup catches on, when the same mastermind who put cafés into Borders Books franchises the idea and calls it Bumpers. Of course, that depends on whether or not Carrara makes a go of it. Judging by the crowd on my third visit, for a mid-week lunch, he's well on his way. Just past noon nearly every chair was occupied at the 20 or so high-gloss wood-topped tables as well as at the bar. (At our first lunch Robin and I had been told by our server that while lunches boom, dinners are slow, a fact we confirmed on a subsequent Saturday night. Although pretty in the evening light and attractively illuminated when the sun goes down, the cavernous space feels slightly less welcoming after the business neighborhood quiets down.)

Fortunately, Carrara's cooking does not take a backseat to location and ambience. The soups we tried, black bean (\$4.50 for a bowl) and potato leek (\$3 for a cup), were superb. A spinach salad (\$8.50), with smoked trout, pancetta, thinly sliced apple, and pecan halves, made a great light lunch, as did orecchiette pasta with smoked chicken, asparagus, and oyster mushrooms (\$9.75). Robin would definitely return for the burger (although she might choose a less aggressive cheese than gorgonzola), served on a soft roll with perfect thin-cut fries (\$9.25). And I vouch for Carrara's shellfish, including shelled mussels sautéed with orzo pasta (\$8) and Manila clams with slices of Iberian chorizo on angel-hair pasta in white wine, garlic, and butter (\$9.50), and his caramel crème (\$5).

Carrara has a fine touch with pesto (arugula for the mussels, hazelnut-tarragon for a grilled chicken breast sandwich, \$9.50), tapenade (watercress for a pork tenderloin sandwich, \$8.50), and cream (marscapone-sorrel-pine nut for the potato-leek soup, lemon for an almond tart-cherry cake, \$5). His ingredients fall together in intriguing combinations: large-grain Israeli couscous, roasted red peppers, and plump caper berries with sautéed petrale sole (\$14); brie, celery root, and apples in an omelette (\$8); the aforementioned poached pear baked in hazelnut custard (\$5). And his professional servers take care of business briskly, wearing long white aprons and smiles. In the scratches-on-the-chrome department, our poached pear was overchilled, the roasted red peppers had that from-a-jar limpness, and given the abundance of extraordinary breads in the East Bay, Carrara might want to retool the mundane assembly-line dinner roles (served with foiled-wrapped pats of butter). But who am I to voice luxury tastes? I drive a Honda. ❖

Carrara's Café. 2735 Broadway (near 27th St.), Oakl. (510) 663-2905. Mon.-Sat., 11:30 a.m.-2:30 p.m.; 5:30-9:30 p.m. (Fri.-Sat., open until 10 p.m.). American Express, Diner's Club, MasterCard, Visa. Wheelchair accessible.

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Recently reviewed

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The mainly Italian menu, though inexpensive, shows some real styling, and the atmospherics are simple but powerful. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelets, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, \$.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St. (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

On the cheap: Eritrean

Massawa Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean

style, plucked from the plate with a segment of injera, the spongy, crepelike bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. (415) 614-0580. Eritrean, L/D, \$, MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, \$.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V. **Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-

scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/D.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque

Continued on page 38

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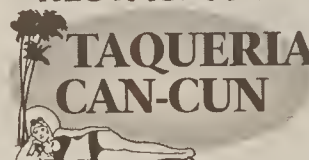
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dine listings

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Eat Here Now

From page 37

monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop. Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V. **Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V. **Suppenküche** has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V. **Terra Brazilis Bistro** The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V. **2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V. **Valentine's Cafe** still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V. **Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V. **Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V. **Laghi** occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V. **Metro Cafe** brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those Eu-

ropean wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, €.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, €, cash only.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

Marina, Pacific Heights

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the set-

ting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, €, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and slyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, €.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Dutback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, €.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25–\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64

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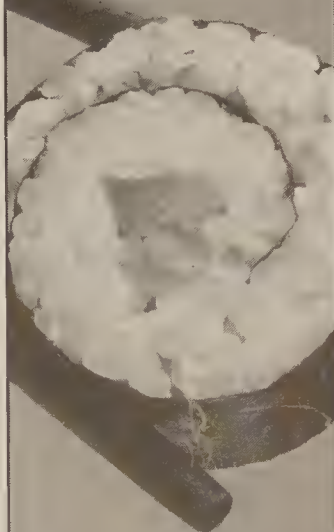
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Eat Here Now

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other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 85-6046. Chinese, L/D, ¥.

Berkeley, Emeryville, and north

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, ¥.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, ¥.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, ¥-\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, ¥, no credit cards.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, ¥-\$, AE/DC/DISC/MC/V.

the blender

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Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, ¥. Not wheelchair accessible.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, ¥, MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, ¥-\$. **Kandahar** Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, ¥, no credit cards.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, ¥, DC/V/MC. ❖

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Love, the final frontier



U.K. producer and DJ Tim "Love" Lee makes music to f*%\$ to. By Amanda Nowinski

Back to bed: Tim "Love" Lee isn't interested in making music for stoners. It's about the bump and grind.

I believe that the whole club and house thing is coming to an end," says Tim "Love" Lee over the phone from his London-based dance music label Tummy Touch. "I don't know how it is in the U.S., but in the U.K. there's a feeling that this has been going on too long. The DJs everyone looks up to are like 35 or 40. It's like, this is ridiculous, this isn't rock and roll."

It was 24 years ago when the Paradise Garage first opened its doors, it's been 16 years since the first house record was released, and what's left of raving today is, for the most part, a commercialized riff on the past. Few current tracks ever become universal house club anthems. Gone are the days of entire dance floors shrieking to Hardrive's "Deep Inside" or Barbara Tucker's "I Get Lifted." Dance culture has splintered irreparably into separatist microscenes. But as Lee suggests, its peak and possible demise are easier to gauge in the U.K., where it's been an institutionalized youth-culture commodity for years. Here in the States it's as if we're in a perpetual, hopeful wait: Will it ever break

through? Or has it missed the chance? Furthermore, must American producers work it like a pop-crossover Moby, who recently produced a single with teenybop czar Gwen Stefani, just to get their mug on MTV or *Rolling Stone*? In all truth, however, most U.S. followers of the dance music faith don't give a flying fuck about convincing all 50 states.

"There's always going to be a role for DJs and nightclubs," continues Lee, who opened Tummy Touch in 1996 and helped launch the careers of now-established acts such as Groove Armada and Tutto Matto. "But perhaps the DJ won't be the central role in youth culture, which people have tried to make it." So when the last house diva asks you if you're feelin' it, and when the final junglist commands you to rewind, what hip-grinding activity will remain?

The answer is obvious: fucking. Quite possibly, humping is the one thing the beautiful people will continue to do when strung-out clubland is laid to rest. And that's where Tummy Touch and Lee, alleged world-class lover, DJ, expert keyboardist, and

eccentric beardsman, come into play. "I make music for sex," says Lee, whose productions lean toward Moog-tickled downbeat, breaky, chunky retro funk, and seductive, psilocybin jazz fusion. "Sex can be fast, and it can be slow, but some downtempo is just music to smoke pot to, and that's not what I'm interested in doing. I want something a lot more physical and something that doesn't involve dancing."

Still, it would be inaccurate to equate his sound to the backdrop of something like *Big-Ass She-Males, Vol. 5*, for example. Lee's music incites the doing of the do, but with its lack of vocals (aside from samples), there's nothing here to get Tipper Gore's panties in a twist. Instrumental horniness oozes from his theatrical combination of serious jazz-informed musicianship, dance music hip-shakery, and ironic appropriations of clichéd lounge and spy music styles. Because the giggly spirit seems out of place in the rather humorless arena of dance music, this quality makes Lee's work stand out. "Having a sense of humor is what me and the label are really about," he says. "If someone can make me a record that I can laugh at, I'll put it out." But don't expect the stupidity of Weird Al Yankovic — this is more on the subtle Mr. Scruff tip. "My first passion is music; to me that is my life and love. But although I can recognize good, seri-

ous music, it wouldn't be a true reflection of me or my label."

Given the '70s mac daddy imagery on his albums and CDs, his 1997 full-length, *Confessions of a Selector: A Fin de Siècle Orgy of Young Girls, Music and Money*, in particular, I am forced to ask, what's the deal with the group-sex motif? "I'm not particularly obsessed with orgies, just with girls," he says. "Sex is great, and nude girls are great. Nudity generally is fantastic, especially in the company of friends."

Certainly, this is music fit for tasteful swingers whose stereotypes put out good bass. Lee's "Confessions of a Selector" seduces with brandied, psychedelic funk melodies, loads of old-school samples, and plenty of booty-moving hip-hop breaks. "Incense," an aphrodisiac downbeat track, runs its slippery tongue inside the ear like a pervy hippie who's spent a lot of time studying classical Indian music and easy broads who like booze and downers. "Everybody Loves the Jungle" warps around samples from Roy Ayers's 1976 classic "Everybody Loves the Sunshine" and rolls with meaty, relaxed beats and honey-

flavored keyboards, evoking the earthier, secondhand-suede-and-corduroy days of acid jazz.

His latest full-length release, *Just Call Me "Love" Lee: The Continuing Confessions of Tim "Love" Lee, The Man Who's Been Everywhere but in Love*, gives getting busy a story line: a weekend, out-of-town sex affair. The album begins with a melodramatic exit off the plane, then heads straight for the omnipresent piece of ass with "Bed Sheet Shuffle," climaxing with perhaps the world's most accurate musical translation of the come shot, "Triple X Togetherness Pt. 1" an orgasmic sound sculpture that builds and builds with keyboard and bleepy cacophony until you or your aural date sigh and reach across the bed to grab a Kleenex. The beats are much slower than in his earlier *Confessions*, obvious samples are less present, and the instrumentation veers more heavily in the tongue-in-cheek, retro, jet-set-and-clinking-cocktails direction.

To fully grasp the wonderfully smuttiness of Lee, it helps to understand the inspiration for the label's name. Tummy Touch comes straight from late cartoonist and graffiti icon Vaughn Bodé (1941–75), whose pornographic comic book *Poem Toons* dedicates each page to a variety of unusually proportioned ladies, like Autumn Pussy, Nipple Kinky, Honey Ass, and Tits. The poem next to Tummy Touch, an Amazon with enormous breasts, a bobbed haircut, and a long chain dangling around her neck and atop her up, up, and upward-pointing nipples, reads, "The warm tummy's the key, you see / It holds all the first parts / It's got things above / And things below / It's got this fantastic / Flaccid belly hole for / Fingers to go." Have no doubt — Lee's inspirations are sexy to the core.

These days Lee is preparing for his new project, a full-length album that he'll begin recording with his live band in June; about the same time, he says, he'll put the DJing to rest for good: "I want to create something new working together with entirely live musicians, rather than having solid ideas and getting people to play them."

And if Lee is right about club culture coming to an end, is returning to live music the future? But wait, haven't we heard this argument before? "A lot of guys my age who've been in the DJ and dance music thing from the early days are getting bored of it," he says. "A lot are just doing it because they're making the money. But records can't excite you forever. There's a whole lot more to music than that. I don't have time for anything that isn't exciting or a bit dangerous, and most scenes aren't really that dangerous. So I'm on the edge, making my own music." And if bands really are the future, maybe it's as Gil Scott-Heron says: "The revolution will be live." Or maybe it will be live in bed. Who knows. ❖

Tim "Love" Lee DJs at *Red Wine Social* with *Toph One* Wed/25, 10 p.m.–2 a.m., *Dalva*, 3121 16th St., S.F. Free. (415) 252-7740; Fri/27, *Deluxe*, *Space 550*, 550 Barneveld, S.F. Call for time and price. (415) 550-8286.

- the mix**
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 2. *Dash Akol*, Palace of Fine Arts
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The elements

Wednesday, at **Ernie's Garage Sale Party**, the unlikely nighttime combination of consuming alcohol and selling one's used things draws thrift rats out to the otherwise-dead **El Rio**. Among the Christmas lights and giant film-diva paintings, patrons/vendors set up makeshift stands brimming with gold-rimmed china sets, old boxer shorts, beveled coffee glasses, records, Jägermeister towels, comic books, clothes nobody would want, and one weird, antiquated version of a Palm Pilot with two giant instruction manuals. **Dead Man Records Show** provides tunes ranging from Sinatra to the Tubes, and the small but hearty crowd sings along whenever it can. My companion purchases a Willie Nelson album for one dollar ("he's the hippie dad I never had," she says dreamily), and I buy a silver disco dress for two bones, realizing when I get home that there's a hole in the boob.

Thursday night, pedestrian passage on the sidewalk in front of the **Castro Theater** is nearly impossible, as cineastes from the Bay Area and beyond excitedly wait in line for the opening night of the **44th San Francisco International Film Festival**. Inside, Bay Area homeboy **Wayne Wang** introduces his festival-opening feature film with a speech. To research **Center of the World**, Wang, who never drives, had his understanding wife transport him to strip clubs around town. When she picked him up each night, he says, their dog would bark at all the strange, lingering smells on Wang's clothing. "Even dogs have morals," he quips.

The boy-meets-stripper film itself echoes much of what Wang goes on to say: cinema, stripping, and the Internet are all rooted in fantasy. Even though it's a difficult subject matter to film, Wang likes to look at sex with an analytical eye, and not through the subject's usual gross hyuk-hyuk teenage lens. "If life is bread, then sex is the yeast," he says, and we have to deal with that, even — and maybe especially — when it's ugly. In the realistic-to-the-point-of-chilling film, **Molly Parker** (she's the stripper) puts on her makeup like Brando rubbing his head in *Apocalypse Now*, wordlessly illustrating her profession's elaborate façade with killer outfits, undeniably sexy moves, and cold, dead eyes. **Peter Sarsgaard** (he's the suddenly rich computer nerd), trapped for so long in his solitary face-to-monitor fantasy world, can't even tell when sex is a transaction and a simulation. Or maybe he doesn't care — maybe pretend control over his domain has gotten to be as good as the real thing. "This film rocks — it pretty much single-handedly makes up for *Pretty Woman*," my companion snaps as the credits roll.

Later, at SFIFF's opening party at the **Regency**, as DJ **Cheb i Sabbah** spins on

the main floor, three immaculately dressed drag divas swoosh in and out-peacock all the other attendees with an overflow of feathers and glitter. Rhinestone-encrusted songbird **Bud E. Luv** holds down the bottom floor of the three-tiered Las Vegas-themed shindig, cutting on yuppies in the audience ("This guy looks like he went on safari in the Banana Republic and fell into the Gap!") and crooning bastardized standards like "You Oughta Be Me." We take the rickety old-school iron-gate elevator to the Regency's plush third floor — idyllic forest proscenium, intricate chain-and-glass lamps, near darkness, ornate red-on-red lighting — and listen to the **Hot Club of Cowtown** throwing down some string jazz. As my filmmaker companion networks and brainily discusses Wang's opus with others, I forgo the long free-vodka line, get some food, and become fascinated with my dessert, which looks like a round

Birkenstock, Fauna and Flora International, Wisdom School, and the Wic-cans. Four Native American dancers introduce their **Round Dance**, a communal knees-up in honor of Mother Earth in which people are invited to join in. One feathered-and-hide-clad woman beats on a drum and sings while the other three initiate a sideways conga circle in which audience members come forward and join hands. My cheeks suddenly hot, I realize that their sincerity embarrasses me, and their optimism makes me uncomfortable. It occurs to me that I'm so used to my generation's M.O. — self-referential sarcasm and standoffish ennui — that I don't know how to react when presented with unreserved hopefulness and unconditional acceptance. Geographically speaking, after all, we live in flower-child ground zero — and without them, Earth Day wouldn't exist.

Inside the church, as the floodgates open, people clamor for seats. We sit under a fancy boom camera near the front, eagerly anticipating the promised Tibetan monks, temple bells, uilleann pipes, Butoh dancers, didgeridoos, and myriad interactive, intercultural, improvisational musical performances of the day. Alas, cathedrals burn incense, and our allergies immediately spin out of control, so we must evacuate. We go outside and flop down on a ledge overlooking the cathedral's labyrinth, where others are walking, turning, sunning, meditating, and teaching their kids to do the same. (Their clothes, it must be noted, are horribly drab compared with the cathedral garden's bright tulips.) Inside the church a Jewish cantor sings a solo lament for the destruction of the planet, his tenor bouncing off stone and into ster-nums. He reaches the outside plaza via loudspeakers — over the traffic, construction, and city noise, he takes us up to a place where flowers, sunshine, a ground to sprawl out on, and the simple sound of a human voice are all the entertainment one needs.

Drawn in the side door by the sound of Buddhist monks chanting, and once again repelled by sneezing fits, we opt to walk to Fisherman's Wharf, drinking in the panoramic bay view, appreciating the piece of Earth that's ours for the moment. We stop in to have a foofy cocktail in the touristy, cheesy, and somehow still amazing **Rainforest Café**. Sitting at a bar that's seemingly suspended atop a wall of bubbling water, we survey the scenery: Lucite-and-water-pump rainstorms, giant, clear plastic fish tanks, painted nighttime sky complete with fiber-optic shooting stars, and plastic red flowers that look like stomachs. I hum "Big Yellow Taxi" to myself as my companion remarks that this might be the way we celebrate Earth Day in the future. "Is this what it looked like, Daddy?" he says in a tiny voice, craning his neck and looking with wide eyes at the café's false foliage and animatronic animals. "Is this what the forest looked like?" ❖

GUARDIAN PHOTOS BY SUMMER BURKES



Glory be: Buddhist monks and Jewish cantors sound off in Grace Cathedral's Earth Day celebration.

Boys will be girls: Vegas glamour makes an appearance at SFIFF's opening-night party.

piece of sanded wood topped with a chocolate leaf. Back on the main floor, four Vegas go-go

girls dance on platforms as the DJ mixes "Owner of a Lonely Heart" and "Sex Bomb" into a fierce house beat. Perfect musical choices, considering.

Sunday, a hybrid electric-and-gas Toyota preens with hood and trunk raised on the steps in front of **Grace Cathedral**. In honor of **Earth Day**, interfaith ecological organization **Spiritual Alliance for Earth** has organized "A Song of Creation," a free musical celebration and solemn reminder to take care of our mother. Former Grateful Dead drummer and tireless environmentalist and world music proponent **Mickey Hart** is the featured artist, and Earth guardians from all different musical and religious backgrounds have gathered to make some noise.

Off to the side, in Grace's sunny plaza, **SAFE** sponsors an environmental fair. Granola people of all ages lounge, listening to a folksinger and gathering literature from Earth-friendly folks like

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Sleazy rider

Open wounds hit the open road.

By Susan Gerhard

"If I could start my life over again, I'd make porno flicks. There, at least, things are clear. The people who do that grasp the meaning of our species. Either you're born with a cock, and you're only worthwhile when you act like a nice hard cock that wags around in holes. Or you're born with a hole and you're only good if you get reamed. But in both cases, you're all alone."

The butcher, Gaspar Noé's
I Stand Alone, 1998

Fully cocked mankillers-on-the-road movie *Baise-moi* may just be too hot for France, as marketed. Marrying art-house and grind-house into one unholy union, it was considered too violent, or maybe too pornographic, or just too female, for the French, and banned there. But it has other virtues as well.

Like a sense of humor: one of its first victims is a woman who, picking through a dinner of shredded carrot, one shred at a time, is convicted of being just a little too Ally McBeal — and strangled, or nearly strangled. The movie leaves her in a heap and rolls on.

Another of its early scenes features

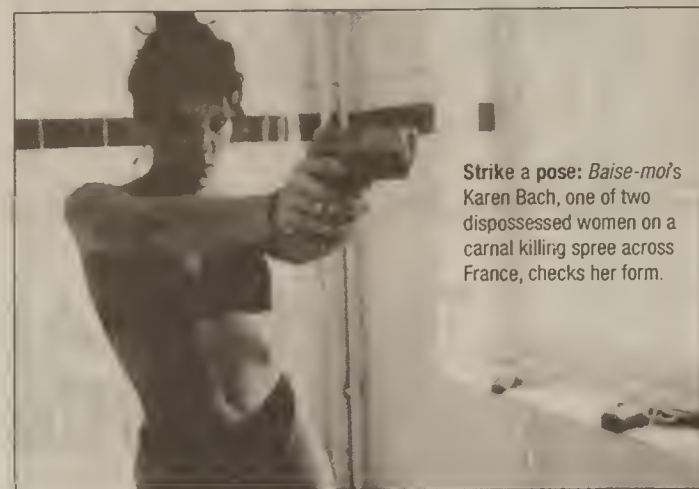
that same could-be killer, a prostitute, doing business on her back while watching a clip from Gaspar Noé's punishing French newer-wave film *I Stand Alone* on the TV: a cleaver beats its meat into submission. She watches it upside down. This time, she will not be the meat; she will be the cleaver. She stands alone. Or will, once her dealer-pimp boyfriend gets shot on his way down the street and she has almost nothing left to live for.

But like her progenitors in the rage genre — the ill-fated exiles of Gregg Araki's *The Living End*, the Thelmas and their Louises, with their guns and gas pedals — she'll find herself a partner to take down with her. Another woman, another occasional sex worker, a porn actor, has been pushed past the brink — she's brutally raped early in the film, but that isn't the real insult. She claims she can't be victimized: "If you park in the projects, you empty your car," she tells her friend. "I leave nothing precious in my cunt for them." What she's really angry about is how her brother controls her life. So she offs him and heads off to "see the sea."

When the two dispossessed meet outside a train station for the road trip that can only end in disaster, it's time to tune your mind's VCR to fast-forward: there will be no surprises here. These women (actors Raffaella Anderson and Karen Bach) like the feel of the gun in their hands. Vengeance is theirs. The film is self-conscious in this regard, knowing the highway this sex-and-class-war noir travels, and after one killing, one of the women offers one of the film's only good quips: "Fuck, people are dying ... Where are the witty lines?"

In a small way, I liked this film for its politics. Directed by Virginie Despentes, who also wrote the novel the movie was based on, and Coralie Trinh Thi, a porn actor, it pleasures itself. These women don't save their best leather-and-panties gear for their victims; they get all sexed up with each other before they go on a gender bender. They take the symbolism of sexual violence out of men's hands, and Andrea Dworkin territory, victimizing any who don't follow what they deem proper sexual etiquette. My favorite moment — and this is a spoiler (or spoiler of stomach) — is when a man insists on wearing a condom, thereby classifying his "date" as a dirty whore in her mind, and she counters by giving him head and throwing up on his penis.

Yes, "innocent" victims, men and women who die for using the ATM or driving a luxury car, get in the way — in



Strike a pose: *Baise-moi*'s Karen Bach, one of two dispossessed women on a carnal killing spree across France, checks her form.

the way of the story, at least. Joy killing is so 1994. But these women aren't just on a crime spree; they're on a shopping spree as well. If only Thelma could have gotten her hands on a charge card and a catalog, she might have been able to have an ever refreshable supply of fishnet stockings too.

In its opening moments, the film actually looks good: it's all intriguing close-ups and contrasts, angry Walkman sound bouncing off ennui.

But it doesn't live up to its shocking promise. Yeah, there's a scene stolen from *Deliverance*, and guns in all the strangest holes. But it makes me heartsick for the truly gruesome early work of Catherine Breillat, whose

1975 *Une vraie jeune fille* took its preteen protagonist through puberty with unexpurgated stops at the train track and toilet for masturbatory and vomiting pleasures. If only this film could be so subtle.

Baise-moi, French speakers tell me, translates as "rape me," or "fuck me," or "kiss me." Or maybe that was "bore me." It's almost impossible to believe it could. But somehow this movie manages to be both G-strung and hamstringed all at once. ♦

'Baise-moi' plays at the Roxie, Fri/27–Sun/6, 6, 8, and 10 p.m. (also Wed., Sat.–Sun., 2 and 4 p.m.), 3125 16th St., S.F. (415) 431-3611.

Reel to reel

Notes on the San Francisco International Film Festival, week two.

Fri/27

Not Forgotten (Makoto Shinozaki, Japan) Watch any isolated 10-minute stretch from former film critic Makoto Shinozaki's new feature, and you'd never imagine what could possibly be going on elsewhere in this lovely and horrifying film. By rapid mood swings a tender, comic-elegiac portrait of the elderly, a ferocious condemnation of cult (and by implication, emperor) worship, and a flame-throwing flashback to the atrocities of the Second World War, *Not Forgotten* is yet another standout example of Japanese cinema's current renaissance of nongeneric genre flicks. A kind of anti-*Afterlife*, Shinozaki's film is less interested in memorializing the afterglow of the recently de-

ceased than celebrating just how far the soon-to-be-gone are sometimes willing to go. Filled with vintage character actors and half-remembered faces from Japanese cinema's past — here the child star of Ozu's *I Was Born, But ...*, there a wizened cop from Kurosawa's *High and Low* — *Not Forgotten* is a film of fabulous tenderness and shockingly seething resentment: the Japanese sleeper of the year. 12:45 p.m., Kabuki; also Sat/28, 6:30 p.m. and Sun/29, 1 p.m., Kabuki. (Chuck Stephens)

The Road Home (Zhang Yimou, China) Without Gong Li, Zhang Yimou seems to be remaking his early films — or "undoing" them: at least *Not One Less* tackles arguably his best film, *The Story of Qiu Ju*. This one is really one and a half films packaged together. The middle film, starring *Crouching Tiger*'s Zhang Ziyi, is a vacuous pastiche of the somewhat more substantial peasant-and-landscape melodramas that established the director's career — which doesn't mean it isn't eminently watchable and a beautiful diversion, as the film basically amounts to breathtaking landscape photography intercut with close-ups of Ziyi's face. Effective in *Crouching Tiger* as a brat, here



The Road Home

she's no Gong Li. The framing narrative is of a completely different character. Shot in "indie" black-and-white, it feels like a Jim Jarmusch adaptation of *As I Lay Dying*, but it doesn't really go anywhere. 7 p.m., Kabuki; also Sun/29, 6:30 p.m., Park. (Alvin Lu)

Southern Comfort (Kate Davis, U.S.) This feature won the documentary Grand Jury prize at the most recent Sundance Festival, a triumph of sentiment over reason. *Southern Comfort* is a portrait of Robert Eads, an FTM who bravely lived in the heart of Bubbaland: rural Georgia, where he was once asked to join a KKK-like group. Director Kate Davis's straightforward narrative approach divides the last year of Eads's life (in a cruel

irony, he died of cervical cancer) into four seasons. Eads's wry personality and the character of his chosen family — shy transgendered lover Lola Cola, and two fellow FTMs — emerge, complete with occasional spells of pettiness. Smoking like chimneys (my favorite shot: Eads up to his neck in a hot tub, a cigarette drooping from his mouth), they're a smart, mostly lovable bunch, but Davis allows them to play to the camera too often. 4 p.m., Kabuki; also Sat/28, 9:20 p.m., Kabuki. (Johnny Ray Huston)

Sat/28

Brother (Takeshi Kitano, Japan-England) Takeshi Kitano's first international coproduction, the ultraviolent *Brother* is the closest the director's come to making a traditional *yakuza* film — chopped fin-



Brother

gers and sliced-out guts abound — even though he claims to hate the genre's penchant for puffed-up heroisms. Perhaps that's why Kitano named his own character after the famous WWII admiral Yamamoto and imbued the film with relentless kamikaze nihilism. Heading to

Los Angeles in search of his younger brother (who's played by Claude Maki, the deaf-mute surfer from *A Scene at the Sea*), Yamamoto joins forces with Omar Epps's preternaturally lucky street hustler and dive-bombs the Wild West (Coast). Kitano says he made the film for all the journalists who pepper him with questions about the ethics and wide-screen epics of *yakuza* life. "It's my Pearl Harbor," he said recently. "I'm attacking American culture head-on — and just like the Japanese in WWII, I'm failing miserably!" Burn, Beat, burn. 10 p.m., Kabuki. Also Wed/2, 3:45 p.m., Kabuki. (Stephens)

The Endurance: Shackleton's Legendary Antarctic Expedition (George Butler, U.S.) This engrossing documentary chronicles Ernest Shackleton's 1914 bid to lead the first team across the Antarctic continent. If he succeeded, the mission would grab glory both for Britain and for Shackleton himself, a determined adventurer who'd been thwarted twice in his crusade to capture the

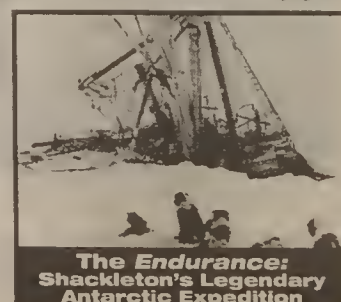
Continued on page 47



Not Forgotten



Southern Comfort



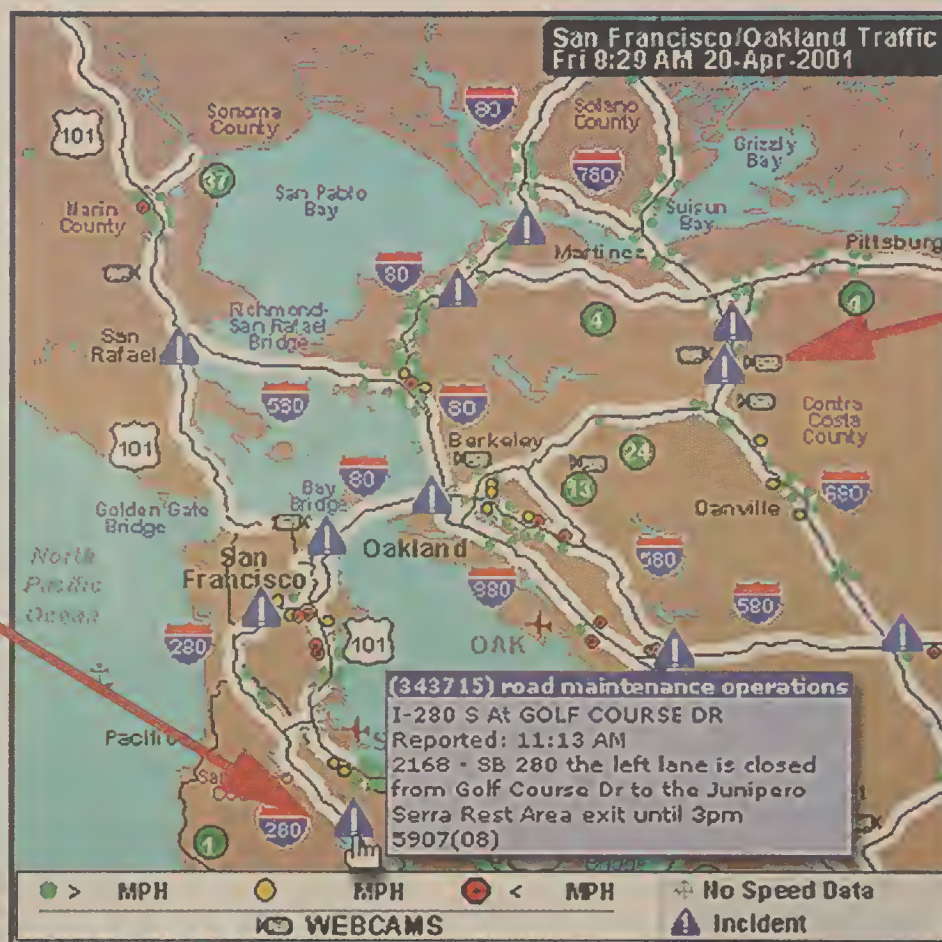
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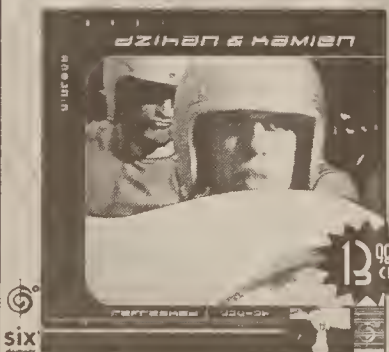
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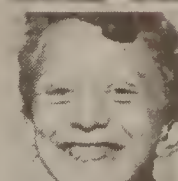
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Festival

From page 44

South Pole. Butler meshes historic films, photos, diary entries, and interviews with contemporary footage and narration (by Liam Neeson) to piece together each step of the journey. Impenetrable ice kept the 28-member crew from reaching its destination, but in the end this failure became success, as all of Shackleton's men managed to survive months of grueling, freezing conditions. Though Shackleton and company emerge as rugged, climbin'-the-mountain-because-it's-there heroes, the real star of the show is Antarctica itself, a striking, unforgiving frozen expanse that remains, as the film suggests, "an almost mythical place where most people would never go."

4 p.m., New PFA Theater; also Wed/2, 12:30 and 7 p.m., Kabuki. (Cheryl Eddy)

Home Movie (Chris Smith, U.S.) The latest revel by Smith (*American Movie*, *American Job*) in all-American eccentricity focuses on five highly customized homes and the variously rugged, tree-hugging, and pussy-whipped individuals who reside there. One Kansas couple has converted an abandoned underground cold-war missile-launch complex, hoping to "heal the space" through



sheer force of New Ageyness. A creepier California duo live in a virtual cat house — designed so feline-friendly you wonder why the pets don't just shove their keepers into the garage. The wackiest abode is Illinois inventor Ben Skora's split-level, an experimental lab for his Seussian/60s spy flick "gadgets." But the most engaging personality here belongs to Cajun alligator farmer Bill Tregle, whose houseboat is less compelling than his gumbo-thick, love-mojo-on-the-bayou charm. *Home Movie* itself is more a Whitman's Sampler than a filling square meal, as documentaries go. But that doesn't mean it's not tasty. 7 p.m., Kabuki; also Mon/30, 7:15 p.m., Kabuki. (Dennis Harvey)

Sun/29

The Natural History of the Chicken (Mark Lewis, U.S.) A documentary that looks like it was oil-painted and reads like it was written with an audience of incredulous PETA-philes in mind, Mark Lewis's eyebrow-raising follow-up to the wry



Cane Toads trades in the same bewildered sensibility. If you can believe it, the stories of strange animal-human bonds are even better this time: mouth-to-mouth resuscitation of a frozen chicken, the headless howler, and cock-raising run amok, plus some subtle jabs at the horrific chicken-farming industry that will dim your appetite for the white meat for a good long time. Lewis has harvested a true collection of crazies this time, and you grow to love them. 2:15 p.m., Kabuki; also Tues/1, 9:30 p.m., Kabuki; Wed/2, 10 a.m., Kabuki and 7 p.m., New PFA Theater. (Susan Gerhard)

Tangsir (Amir Naderi, Iran) Iranian New Wave director Naderi's 1973 film follows the true story of an uprising in the southern Iranian province of



Tangestan and stars Behrouz Vossoughi as the rebel hero who became known as Shir Mohammed (Mohammed the Lion). When Mohammed takes revenge on a group of men who have stolen his money, his example sparks a popular revolt against an exploitative merchant class. Surprisingly, the film's overtly anti-authoritarian plot line eluded a ban by the Shah's government at the time of its release, probably because its story, adapted from a best-selling book by Sadeq Chubak, was set 60 years in the past. 12:30 p.m., Kabuki; also Mon/30, 9:30 p.m., Park. (Robert Avila)

Under the Sand (François Ozon, France) You generally know you're in an Ozon movie (*Criminal Minds*, *See the Sea*, *A Summer Dress*) when the principal figure heads off into the woods and find him- or herself confronted by multiple offers for sex, followed by surreal



plot turns. You will not know you're in an Ozon film watching the extremely measured world of *Under the Sand*, a delicate feature about the mourning process as it's affecting one deluded, sympathetic Marie (a well-cast Charlotte Rampling). Her beloved went swimming one vacation afternoon and never came back, but Marie won't believe he just disappeared. Ozon says he films what he feels and that his life is headed in a different direction. For those of us who reveled in the noisy messes that made up his previous work, I can only say: what a loss. 7 p.m., Kabuki; also Mon/30, 7 p.m., Park. (Gerhard)

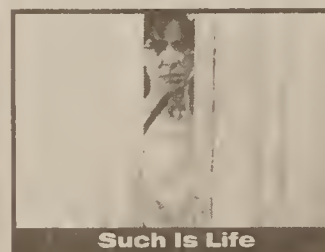
Tues/1

Peppermint Candy (Lee Chang-Dong, South Korea-Japan) Director Lee Chang-Dong got his start writing the screenplays for Park Kwang-Su's *To the Starry Island* and *A Single Spark*, a pair of historically specific studies of battle-scarred hearts and minds, but the remarkably assured sense of track-jumping temporality Lee's own films evince cuts even closer to the bone. The first ever Japanese-Korean co-production, *Peppermint Candy* is all



about a deranged ex-entrepreneur who loses his emotional luggage during a ride on a hell-bound train — which is running in reverse. Pop songs, police torture, and a drunken picnic all figure into this *Memento*-with-a-political-context, as Lee pieces together his shattered antihero's jigsaw life. Disturbingly jagged and perfectly dovetailed, it's a film fully in touch with the confrontational spirit of its Korean new wave forefathers, a brand-new golden oldie from a future already past. 9:30 p.m., PFA; also Wed/2, 6:45 p.m. and Thurs/3, 4 p.m., Kabuki. (Stephens)

Such Is Life (Arturo Ripstein, Mexico) With each year, Arturo Ripstein's vision attains a darker shade of blood red; his latest, a *Medea* update set in a Mexican slum, makes 1998's *Honeymoon Killers* variation *Deep Crimson* seem like a teatime frolic. When her lover Nicolas (Luis Felipe Tovar) abandons her for a younger woman, condemning her to a life on the streets, local abortionist Julia (Arcelia Ramirez) vents her rage through endless monologues. Taunted by a TV that incessantly broadcasts sad mariachi songs about her life and occasional porn sequences featuring her ex, Julia eventually snaps, and even her own mother, prone to quips such as "Men's necks



should be broken at birth," isn't prepared for the infanticidal outburst. One of three old masters — along with Agnès Varda and Alain Cavalier — who've turned to digital video at this year's fest, Ripstein uses the format as a nagging presence, expertly utilizing mirrors to heighten the voyeurism. If the 58-year-old director's philosophy isn't clear by now, these are the lines that follow the title phrase: "Life's a bitch. It drives you crazy." 7 p.m., New PFA Theater. Also plays Wed/2, 9:45 p.m., Kabuki and Thurs/3, 3:30 p.m., Kabuki. (Huston) ❖

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PHOTO BY JOAN MARCUS



Magnificent obsessives: Claudia Shear and Tom Riis Farrell give inspired performances as lonely fans of Mae West in *Dirty Blonde*.

Mae days

Dirty Blonde's West homage is a hit. By Brad Rosenstein

It irritates people if you're enthusiastic about something," says Jo in *Dirty Blonde*, and the full import of that painfully funny line rolls around the theater for some time. In fact, it reverberates throughout this New York hit, now kicking off its national tour at Theatre on the Square. Claudia Shear's light but charming play, conceived by Shear and director James Lapine, is, at least on its surface, about obsession: the drive of icon Mae West to become and remain a star, and the enduring impact her "tough girl" persona has on two lonely contemporary fans.

It's the latter thread that transforms *Dirty Blonde* from a potentially pedestrian biography of West into an original and often piquant theatrical animal. The show begins with a catchy title song by performer Bob Stillman and a prologue in which Jo (Shear) and Charlie (Tom Riis Farrell) extol the vibrancy that West's sexy, brassy, unapologetically herself image has brought to their relatively commonplace lives. Jo, a struggling actor, and Charlie, a film archivist, meet at West's graveside, and their stuttering but burgeoning romance is deftly intercut with bits of West's career, from her 30-year struggle for stardom to her sometimes embarrassing Hollywood twilight.

Shear is a magnetic Jo and does astonishing work doubling as West, finding the essence of this "blunt, strange, kind" woman rather than impersonating her. As captivating as her performance is, however, many of West's expository scenes seem oddly unnecessary; it's the story of Charlie and Jo that provides the evening's main interest. The striking exceptions are Charlie's awestruck teenage memories of his

visits with the octogenarian West, a succession of hilarious, bizarre, and touching scenes that constitute a "real life" *Sunset Boulevard*.

The affecting need of star and fan for each other, and the bond of fan and fan, fuels *Dirty Blonde's* best moments. As Charlie reveals his cross-dressing self to Jo and she discloses her sustaining obsessions to him, West provides the steps for their cautious dance of dress-up and revelation. The play is finally about the construction of identity and the search for love, and West's and her followers' simultaneous exhibitionism, fear, frustration, and ambition spark the evening's unlikely but delightful confrontations. Farrell is every bit as wonderful as Shear, and, along with the chameleonlike Stillman, he portrays a dizzying array of finely etched characters.

Directors don't come much finer than Lapine, who mines the truth and humor in every moment with understated grace, and who provides one of the most elegant and stunning stagings I've seen in years. Designer Douglas Stein's hot pink stage within a stage becomes a remarkably versatile kaleidoscope of past and present, seamlessly transformed by David Lander's brilliant lighting into everything from a hopping nightclub to West's sunset Hollywood lair. Shear's script has its clunky moments, but it radiates energy and heart and has some incandescent one-liners that are a match for West's own classic quips.

Comic 'Silence'

Questions of identity and gender — as well as class — are also handled with a bracingly lighthearted touch in Moira Buffini's *Silence*, now making its U.S. premiere at the Magic The-

atre. The play, which originally opened in Britain shortly before our own millennial changeover, looks back to the anxieties of Y1K. In the year 1,000, Ymma (Nina Gold), princess of Normandy and daughter of a saint, is forced into marriage with the 14-year-old Cumbrian leader Silence (Rachel Black). Raised as a boy, Silence is shocked to discover on his wedding night that he is actually a girl, and Ymma, who at first vehemently resisted the match, now revels in the power this secret can give them both.

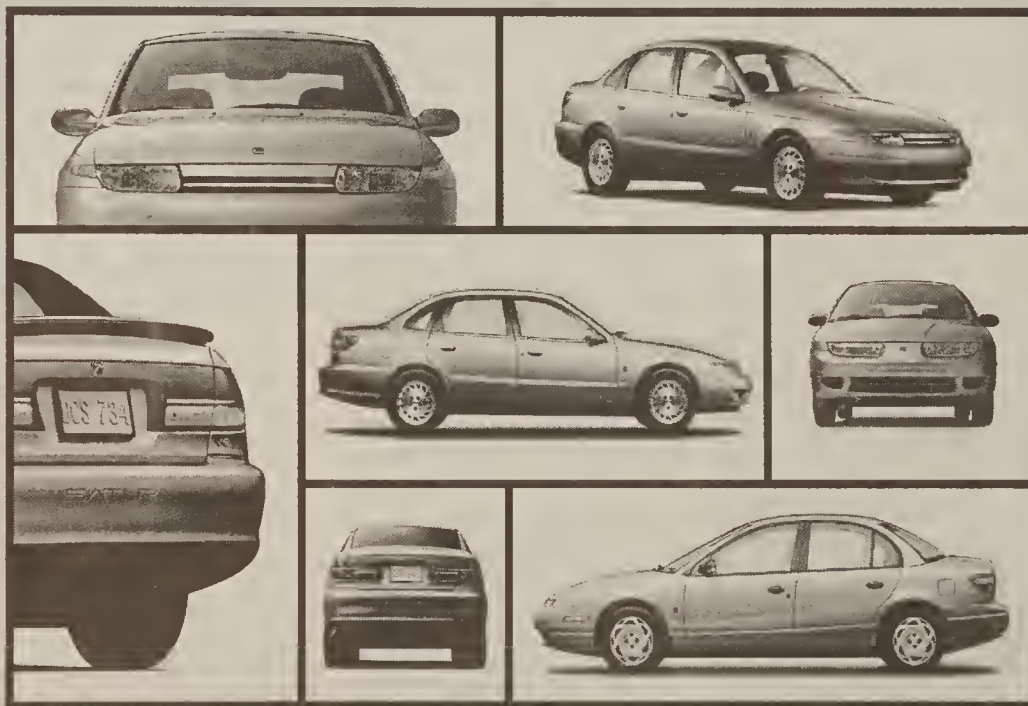
Buffini takes a refreshingly irreverent tone that, while veering occasionally into Monty Python territory, also turns much of this historical speculation into great fun. The play is too long to support its comic premises, and the second act fails to live up to the promise of the first, but Buffini has a gift for witty characterization and dramatic poetry that underscores the humanity amid the social issues she tackles. Director Barbara Damashek shows her usual skill in capturing the show's spirit in artful physical terms, and the entire cast is excellent. Particular standouts are Black's confused Silence, Gold's furious Ymma, and Liam Vincent as a chronically unready King Ethelred — all of whose millennial anxieties are as comically scattered as their dialects. ❖

'Dirty Blonde.' Through June 17. Tues.—Thurs., 8 p.m.; Fri.—Sat., 8:30 p.m. (also Sat., 3 p.m.; Sun., 3 and 7 p.m.), Theatre on the Square, 450 Post, S.F. \$30–\$50. (415) 433-9500.

'Silence.' Through May 13. Wed.—Sat., 8:30 p.m.; Sun., 2:30 p.m., Magic Theatre, Fort Mason Center, Bldg. D, Marina at Laguna, S.F. \$15–\$30. (415) 441-8822.

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ad dance

The 2001 Retail Dance Festival begs this question: Are dancers performing in store windows simply warm-blooded mannequins, there to draw attention to the products around which they dance? The answer depends inevitably on context, and the two choreographers whose work appeared on Saturday's installment of the RDF offered radically different perspectives on the question.

Kim Shipp and her company, Shipp Dance Theatre, presented *Metreon*, a work created for the Metreon and performed in the Metreon lobby Sat/21. As the festival's founder, Shipp considers it "an artistic collaboration between an artist and a merchant in which the content of the work is complimentary to the retailer's site, product, or special event." In *Metreon*, four dancers — Debbie Villereal, Amanda Marquez, Rick Heims, and Donna Von Joo-Tornell — clad in silver pants, gold tops, and tinsel, were nearly camouflaged by the silver consoles with TV screens that depicted life in the Metreon. Spacey electronic music played while they made robotic gestures within a silver circle on the ground. Silver glitter was sprinkled, shoppers crossed the stage. The dance at this point was innocuous; it turned sinister when the group began dancing with merchandise found in the Metreon: a Palm Pilot, a stuffed Wild Things toy, a camera, a briefcase, and sunglasses. Here the dancers were in fact live-action mannequins displaying goods for sale. Not since *Tharp* and the egregious *Perelli* tire has live dance stooped so low.

Later the dancers moved into the display windows of the Discovery Channel Store. They played with large black and white circles of confetti in the meet-the-pandas window. Panda play flickered on three stacked television screens while the dancers improvised: slow-motion blowing of confetti, an occasional arabesque, swimming arms, nothing particularly pandalike or innovative. Over at the gardening-for-kids window Heims danced with a children's gardening hoe and watering can (\$6 and \$8 respectively). There was nothing about dance going on here, but there was a lot of attention drawn to the Root Vue Farm, "where you plant seeds and watch roots go down!" (\$28).

Shipp's dances did nothing to illuminate modern dance, an art form that has been created and performed outside the mainstream economy for more than a century. Devoid of commentary on or critique of American consumerism, the dances accepted our society's materialism as the natural order of things. The oblivious shoppers attested to the fact that most would agree with that assessment.

Thankfully, Monique Jenkinson's *Shopping and Posing* (later that night) rescued the festival's mission by putting the mod back in modern dance at two vintage clothing stores in the Mission. At Schauplatz (791 Valencia) the two narrowly spaced windows featured Alan Friedman and Hazel Cox in '60s-era clothes from the shop: Cox in a tangerine woman's suit, a kerchief, and monstrously high heels, Friedman in a Japanese-style black dress and a black bobbed wig.

Selling points: Choreographer and dancer Monique Jenkinson revealed a deft hand at comedic surprise in *Shopping and Posing*.



Showroom smarties

Monique Jenkinson charges up the Retail Dance Fest. *By Sima Belmar*

The two stood in windows that were stocked with, among other things, a stuffed pink poodle, a turquoise princess phone, and an ancient vacuum cleaner. They began by striking perfect '60s-model poses, replete with awkwardly thrust pelvises and wrists bent at the waist. Jenkinson is skilled at high camp, and she brilliantly developed the "display" into a B-grade horror flick. Cox mechanically dialed her phone, Friedman picked up his, they madly conversed, and hung up. This occurred three times, until Cox pulled out a pair of scissors, tormenting Friedman into a silent scream. Cox cut her way out of her paper window dressing and waddled over to the trapped Friedman, clawing through his paper door. The dancers never slipped out of character, and the choice of music, Kraftwerk's "Showroom Dummies," sent the piece over the top.

Jenkinson and Kevin Clarke inhabited the window at Retro Fit (910 Valencia), where Jenkinson continued to capture the style and sashay of '60s fashion photography. In red and green leisure wear (Clarke effectively packed into sausage-casing-tight, lime green, high-waisted trousers), and holding Pan Am travel bags, the duo rotated in mannequin poses to Señor Coconut's cover of "Showroom Dummies." Tinier and tinier bags emerged from the Pan Am bags until Clarke pulled out a condom and

raised an eyebrow at Jenkinson, revealing the choreographer's deft hand for comic surprise. A mechanical striptease ensued, followed by a choppy cha-cha performed in white underwear. Without smacking of consumerism, Jenkinson brought irony, humor, art, and a crowd of laughing dance lovers — and a few random pedestrians — to window-shopping.

Jenkinson's audience, aside from the occasional passer-by, mostly consisted of the initiated: choreographers, dancers, photographers. This may attest to a certain level of cliquishness in the S.F. dance community, but there's more to it and to Jenkinson's status as an artist. And besides, vintage clothing stores already have relationships with choreographers, whom they often clothe. Dance is an experience, not a commodity. Maybe Shipp should be acknowledged for attempting to break through to the Bridget Jones-goers, but until her unexamined choreography breaks free from its commercial shackles, it will exist as little more than live advertising. ❖

The Retail Dance Festival. Shipp Dance Theatre, Wed/25, 11 a.m.; Janlyn Dance Company, Sat/28, 2 p.m.; Border's Books and Music, Stonestown Galleria, 233 Winston Drive, S.F. Free. (415) 731-0605. ZaZa Dance Theatre, Fri/27-Sat/28, 4 and 8 p.m., Cafe La Boheme, 3318 24th St., S.F. Free. (415) 643-0481.

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Is Bimbo's a good place?" asks singer Nikka Costa, who's on the phone from the offices of Virgin Records in New York. "Is it cool?" Yeah, I tell her, it's cool. Great sound system, beautiful room, bartenders in bow ties. I add that if she gets the chance, she should check out the ladies' room in the lobby, 'cause it's hands down the hippest bathroom in town.

Costa will be there soon, for one of two California shows she'll be doing this week. She says she's been on the road for months, prepping her eight-piece band (which includes a horn section and backup singers), working out all the kinks so that when her debut U.S. release, *Everybody Got Their Something*, comes out May 22, everything will be really tight.

"The live thing's such a huge part of my music," Costa says. "I just love performing."

But wait a minute. Who the hell is this woman I just told to go check out Bimbo's bathroom? And why is she booked at a club that size when her album's not even out, when no one knows her songs? Why should we deal with all the North Beach traffic, not to mention the parking drama, on a work night, for Christ's sake, to see Nikka Costa?

Lots of reasons.

Though you might not know her name, you're probably familiar with her song "Like a Feather," the hard-funking, booty-bumping number with those dope, superfast clapped 16th notes in the chorus that was featured in a Tommy Hilfiger commercial last year. The one she recorded with rapper Eve and a bevy of other folks who look fly in the designer's overpriced duds. You didn't see Costa, though, who wasn't important enough yet to appear in the commercial.

The 28-year-old artist insists that she preferred it that way, explaining that the whole thing was "just kind of a fluke." People at Hilfiger knew Dominique Trenier, the music exec who signed her to his label, Cheeba Sound, a Virgin imprint that's also home to D'Angelo. "It's really hard for a new artist to get heard, so I was just really happy that they loved the song," Costa says, laughing. "But I didn't want to be dancing around modeling clothes or anything. I'm a singer."

Though the commercial created a mild buzz around Costa and her song, it was her appearance on the final episode of HBO's *Chris Rock Show* last fall, where she performed "Like a Feather," that made folks, including me, want to know who this funky, growling white chick wearing camouflage pants and long black gloves was. She was singing her ass off, while shaking it harder and faster than anyone I'd seen in a while. Costa, who's surprisingly soft-spoken, in contrast to her raucous onstage demeanor, says that appearance was sort of a fluke too.

"Chris Rock had heard the song months before through some mutual

friends of ours when we were just mixing the record, and he wanted us on the show then," she says. "But we weren't ready. And then I met him at a party a few months later, and he was like, 'You gotta be on the show,' so it was such a weird thing that happened — he moved Jay-Z, put Jay-Z a week before, and me and my band did the show! It was just totally bizarre and scary, but fun, too."

Turns out Costa's been performing her whole life, and been famous pretty much everywhere — except the United States. Born in Tokyo, she grew up in Los Angeles, the daughter of the late Don Costa, producer, arranger, and composer for legends like Frank Sinatra, Barbra Streisand, Sarah Vaughan, Tony Bennett, and Dinah Washington. Costa got her start in show business at five, singing with Don Ho in Hawaii for a Christmas album produced by her father. At eight Costa recorded a solo album (also produced by her father) that was released in Europe, Israel, and South and Central America. The album went platinum, and she opened for the Police at a show in Chile, performing before a crowd of 300,000 people.

"That was a crazy time, but I would come back to the States and go to school and be normal, so it was a good balance," Costa says. "It was just a moment that happened when I was a little kid, and it was scary and overwhelming. It was something I didn't question because I was so young."

She also took long breaks away from the spotlight, leaving the business for almost four years after her father died when she was 10. She recorded another album on a German label at 14, before finishing high school, and eventually wound up in Australia after marrying musician-producer Justin Stanley, a member of the Aussie band Noiseworks.

Down under, Costa went back into the studio to record *Butterfly Rocket*, which she describes as "roots rock, sort of Black Crows-y type stuff" and which earned her a Best New Artist nomination at the Australian Recording Industry Awards.

When asked why it took so long for her to release anything for American audiences, Costa laughs. "I met an Australian and fell in love, so we decided to live there. And I just never pursued [having an American release] before. Which, in the end, I'm actually really happy about, because I'm glad to have this new record be my debut here. I feel really connected to it and proud of it."

Costa can strut through booty funk, hip-hop rhythms, blues wails, and some serious rock shit — everything from hazy, psychedelic, Zepelin-like riffs to frenetic, thrash metal-type beats — all in the space of one song.

"Tug of War" begins with a flurry of scratched samples (no doubt the work of album coproducer Mark Ronson, NYC's favorite DJ to the stars, who's spun at soirées for every-



A little bit of everything: Nikka Costa's *Everybody Got Their Something* offers a sweep of musical styles including booty funk, hip-hop rhythms, blues wails, and some serious rock.

Get this!

Nikka Costa's coming to town with her stateside debut, *Everybody Got Their Something*, and — she claims — a red-hot live show.

By Sylvia W. Chan

one from Puff Daddy to Donald Trump), then gives way to the unmistakable backbeat of the Roots' Ahmir "Questlove" Thompson (who appears on most of the songs, along with other D'Angelo cohorts Pino Palladino and James Poyser) before erupting into layers of almost apocalyptic, soundboard-smeared noise over which Costa's reedy mezzo-soprano wails banshee-like, singing, "My heart and mind / In a tug-of-war" over and over again. By the song's end, Costa, Ronson, and Stanley (the album's other producer) have also managed to work a few lush, tripped-out a cappella break into gospel-choir harmonies.

The sweep of musical styles can be thrilling and maddening, with a gritty, raw Costa working over slick, hyperproduced backing tracks. The

singer cites Chaka Khan and early Tina Turner as major influences; Ronson compared her to Janis Joplin in an interview with *New York* magazine last May. And though it's clear that Costa is a real-deal badass when she hisses lines like "What if I was the one to leave your sorry ass behind" ("Hope It Felt Good") with enough passion, piss, and vinegar to deserve a Janis comparison, the tracks that rely most heavily on samples and mixing-board magic ("Tug of War," "Like a Feather," and the funky, Beatles-esque title track) are far more satisfying than sparse downtempo ballads like "Nothing" and "Just Because."

Costa says the sound mirrors her own eclectic music tastes, a statement she underscores with a long list of current favorites that includes Radiohead, Lauryn Hill, Ben Harper, Sade, Led Zeppelin, and AC/DC. "I really

love funk and soul and rock music, and I knew I wanted to make a record that combined all the stuff I really liked," she says.

It took a while for her, Ronson, and Stanley to figure this combination out — the record took two years to make. And despite minor flaws, *Everybody Got Their Something* is a fantastic record with a sound that is uniquely Costa's. She's hoping the Bay Area will get with her vibe, claiming the band is ready to "get really sweaty, ballsy, and raunchy and have a lot of fun."

She's been doing it for years, but not around here. America is about to get the chance to find out what Nikka Costa's got. ♦

Nikka Costa plays Wed/25, 8 p.m., Bimbo's 365 Club, 1025 Columbus, S.F. \$10. (415) 474-0365.

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a&e music

For Stars

April 20, Cafe du Nord

"Oh, the pain. The pain."

Dr. Zachary Smith

Things started off damn sweet, what with that parking spot less than 30 feet away from the neon red entrance of Cafe du Nord. Shit, we captained the car across town in record-smashing time (the traffic lights were like best-ever pals) and managed to stuff a two-hour power nap in between our post-Sadie's salute to the workweek and the night's impending date with pop perfection. Just like that we were in line and getting change back, then ordering up a rejuvenating Sprite with lemon, and finally working through the overflow crowd and into the packed confines of Du Nord's dining room. Biff, bang, pow — everything was running as if we'd gotten to personally script it, up to and including the advantageous nook stage left where we could scribble our thoughts and even do a little interpretive dance should the mood strike. This baby had winner written all over it. And then the wheels fell off.

The entertainment kicked off OK enough, with the Pinks turning in a sturdy set of indie pop delivered in the Now Sound that the teen scene really goes for. Lots of open chord strumming, crash cymbal riding, and soft-hard vocalizing that says, "So many young men, so much angst." Which is not to say this emo stuff isn't pretty enough, but it sure could use a bit of help in the boundary-stretching department, and this coming from a guy who will fight to the death defending the Ramones from the "they only have one song" faction. A quick scan of the room found zero dancing and minimal head bobbing, even though the music certainly suggested otherwise to our neuroreceptors. It was a sign. It was a warning. But we never saw the wave of boredom and self-indulgence about to crash down upon us.

The thing is, we'd heard the advance copy of For Stars' newest, *We Are All Beautiful People* (Future Farmers). It

was a lavish and lush (if somewhat Radiohead-ed) album that swelled our tiny hearts. Yeah, it was pouty and soft-headed and brooding (in a very non-threatening way), but it was also refreshing and crisp and beyond reproach production-wise. In short, an album you'd want to own, even if you couldn't articulate the reasons why to all your rocker pals. Like Buddy Greco and Little Debbie, some things just are.

So singer-frontal lobe Carlos Forster took the stage, starting the show with the equivalent of a preworkout-jog type song. He shimmered, then he shook, and with his voice cracking and breaking, started swearing to God and the audience that he'd take love seriously. It was a great moment and a good song, and it was met with a fare amount of indifference. And then it all made sense why the vibe had been turning from great to bad to worse: Floor Sitters. The core fans of For Stars are Floor Sitters.

You know the types. They camp in front of the stage like it's a rec room and seem to have a tough time with things we take for granted: foot tapping, bringing two hands together to make a sharp noise. It would take away

from the Sitters' prime mission of making sure that the rest of the room knows that nobody understands them. Anyhow, the night was officially wrecked as they started to complain about people talking and actually attempted to shush the crowd! I mean, have you ever? It rubbed off on Forster, who somehow thought the paying customers owed him, as opposed to looking at it like he should earn their respect. He got annoyed, then he got pissy, and finally he whined at his bass player for wanting to take a sip of beer rather than pay proper reverence to one of his (Forstar's) creations.

The rest is too painful. It's enough to say that by the time the band wheeled out the sublime "Race Car Driver Scene," it was too late to care. Friday wasted. And while we're at it, we want to send out a great big f-u-c-k-y-o-u to the Sitters. Smithers, release the slam dancers. (John O'Neill)



Star power: Shhhhh. Be vewy, vewy quiet. Carlos Forster's trying to emote.

The Church Steps

Jewelry (Dial)

In a little over 26 minutes the Church Steps move gradually through a progression of sounds, borrowing elements from indie rock, post-rock, and ambient electronica. The transitions are made so craftily that they seem to evolve naturally rather than in a series of abrupt changes. At the beginning of this five-song EP, Mike Donovan's melodic lo-fi guitar chords and gentle vocals are in the forefront, over the steady percussive beats, sporadic bleeps, and fleeting bursts of electro-noise filtered in by electronic-sound programmer Chris Douglas (a.k.a. D.S.T. and Rook Vallade). "Manchester," for example, could be by the Field Mice, with its clear acoustic base, its slow-sleepy rhythm, and its sober vocals. But by the duo's fourth song, "Waveha," Douglas's influence is apparent in the experimental, ethereal aural mix that lacks even a hummable melody. This instrumental, with its delicate droplets of tones layered over ambient noise, seems to document an ambitious journey made toward an intangible end. "Mathematical Tongue" continues where "Waveha" leaves off, but this time there's more of a compromise between acoustic and electronic. Donovan's hushed vocals and scattered guitar are just other noises in this eerie, dense, and complex anthem. (Sarah Han)

Carlos

Devil's Slide (Amazing Grease)

It's hard to figure the shelf life of a band. For every Lyres (23 lineup changes and counting) that somehow manages to squeeze out sparks indefinitely, there are a hundred Starships. After nine years and three wonderful albums, it wouldn't have been out of bounds to reckon that local pop demons Carlos would have lost something with the departure of a founding member and the addition of a second guitarist — from the change in chemistry, if nothing else. And yet *Devil's Slide* finds the foursome sitting prettier than ever with an album that is, from top to bottom, nothing short of the best progressive power pop album since the Gigolo Aunts' *Minor Chords and Major Themes* (that's roughly three years). Digging into such well-worked themes as underachieving, screwing up, second chances, and underdog romanticism, Carlos string together a cohesive and generally excellent slab of smooth-but-gritty guitar rock. Revamped, twice as amped, and engineered by John Crosdon (Guided by Voices, Pavement), the band bounce between hard ("Always on My Side"), soft (the wonderful "Never Going Back"), and splitting the two down the middle. There's nothing here that hasn't been run through the grinder before. Then again, there's nothing more comforting than revisiting the classics, especially when it's done this well. (John D'Neill)

Wake-up call

Giving a talk on "public solitude" in Boston in 1966, Allen Ginsberg proposed that every healthy American over the age of 14 drop LSD at least once. He thought the United States was in need of "a mass emotional breakdown" and wanted to see "bankers laughing in their revolving doors with strange staring eyes." Meanwhile, in London an ensemble called AMM, which included Eddie Prevost, Keith Rowe, Lou Gare, Lawrence Sheaff, and Cornelius Cardew, were freely improvising with percussion, electric guitar, cellos, saxophone, violin, accordion, piano, and transistor radios to force a new way of listening to music on an innocent public.

Thirty-five years later, on Sunday, April 8, AMM made a rare Bay Area appearance in Oakland. For about an hour and a quarter in the hushed Mills College Concert Hall, Prevost, Rowe, and pianist John Tilbury (who have made up AMM since 1980) provided a chemical-free alternative to Ginsberg's consciousness-altering prescription. Prevost used a violin bow on his cymbals and drums as much as he used sticks, mallets, and brushes. Rowe dropped things on, stuck things in, and moved things across the strings of his table-top guitar; he tuned in frequencies on a short-wave radio; and he generated a harsh electronic ruckus that ripped ragged holes in the otherwise

diaphanous fabric of sound. At one point Tilbury got up, walked offstage through one door, opened another door behind Prevost, and quietly played an unseen piano backstage. His muffled notes floated into the hall like phantoms, lending an even more spectral quality to the gradually shifting mix. The end came just as enigmatically, winding down to a final exhalation, with all three musicians — and the audience — sitting in silence, trying to decide if the music was done. It was, and it wasn't. Robin and I walked down the stone steps of the concert hall with "strange staring eyes" and ears freshly attuned to the asymmetrical rhythms of water dripping from the stately trees that line the campus sidewalks.

Based on that experience I put forth the following proposition — less world-shattering than Ginsberg's, perhaps, but no less in conflict with our cultural conditioning: that all who read these words should commit themselves to attending one concert of purely improvised music or spending at least one hour in a dimly lit room with a recording by AMM or such British peers as saxophonist Evan Parker or guitarist Derek Bailey.

Lately, I've been immersing myself in both the Ampersand label's CD reissue of Bailey's 1975 *Improvisations*, and the astounding concert CD *Saukt Gerold*, recorded live in an Austrian mountain monastery in 1996 by Parker, pianist Paul Bley, and bassist

Barre Phillips and recently released by ECM. Even after repeated listening, these recordings do not yield the cozy comforts of pop music. You can bring your emotional baggage to the experience, but the players aren't going to pick it up for you and lead you down a hall of memories. You can impose prior impressions of jazz and classical music on what you hear, but as much as humanly possible, the musicians have uprooted themselves from all established idioms and provide little foothold for your expectations.

This is not "music for meditation" (a widespread catchphrase in never-say-die New Age marketing), promising "an oasis of peace, contemplation and spiritual replenishment" (to quote a recent CD cover blurb) but music as meditation, a practice to be carried out in the world, where Bailey guitar solos — bristling with tinny scrapings and plump bent notes unpredictably interrupted by intervals of silence that expand and contract in no obvious rhythm but that of Bailey's imagination — flow into the music of mockingbirds singing through the night over a highway drone. ❖

Sat/28 saxophonist Biggie Vinkelo, pianist Greg Goodman, percussionist Gino Robair, koto player Miya Masaoka, and bassist George Cremaschi improvise in various combinations, Woody Woodman's Finger Palace, 903 Cedar, Berk. Call for price and time. (510) 528-1023.

sound effects

by tony green

Between the lines

Everyone knows the camera loves certain people: the outline of a facial curve, of high cheekbones, the slope of their eyes. Well, word processors love certain people too.

I thought about this recently as I was anticipating a face-to-face conversation with Memphis-based rapper Tela (the meeting didn't happen because his performance was canceled). I had wanted to talk to him in person for several years, since I'd run into him once in passing. But I'd had a hard time selling any editor on the idea of an in-depth sit-down with Tela because the things that got me excited about him — his music and his production skills — weren't by themselves the things that make for great reading.

That's when I first realized that there are some musicians the word processor loves, just as there are actors the camera loves. And with the same results: a loving camera can make a no-talent actor a star, a talented actor a superstar, someone with an enormous gift a legend.

The written word loves controversy, sociology, documentation, metaphor, larger-than-life personas.

Hair. A bio that quotes Foucault. Anything that translates well into text. Sometimes this is just fine; metalanguages and metatexts are good for discussing as abstract an art as sound manipulation. And when done well, writing can enlighten, embolden, and enhance the listening experience.

On the down side, it's responsible for all manner of fluffy pseudocritical diversion. There is nothing wrong with a story about a 2 step producer that references literature or serialism. But words often don't convey the urgency of music's most salient features. Or, for that matter, provide any way of putting the reader in the same place as the person making the music, of making the reader aware of and passionate about sonic minutiae, the structural curlicues that make his or her favorite video star even more exciting than a butt-dancing bikini bunny or a sensationalist cover story.

I found this out when I spoke with Tela by phone after the release of his last album, *The World Ain't Enough*. I explained to the multi-instrumentalist how impressed I was by the operatic hook that ran through the disc's opening cut and by how he used a version of the old Irish Spring soap commercial theme

to drive home a point about female body odor.

I wound up having a long, interesting conversation about his love of Hendrix, his choice of equipment, his background as an acoustic bass player, and his frustration with the fact that so many people — even his crew — didn't have the ability to pick up on the subtleties of what he was doing. It was the same kind of material I once got from Bruce Hornsby when I told him I wanted to talk with him about the music of Keith Jarrett and Chick Corea rather than about how he felt when Tupac used his "The Way It Is" in a song. Something similar happened when, during an interview with George Winston, I brought up Professor Longhair.

It makes me wonder what life would be like in a world where people listened for and appreciated the secret riches hidden in music and if they'd extend this appreciation to the subtle wonders in one another. They'd know the value of little things that slip between the lines of everyday prose, that slide through the cracks in everyday conversation. They'd honor the small strokes, the things that get lost on a word processor but make all the difference in the world outside it. ❖

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MJ Cole *Sincere* (Island/Def Jam)

Poor little 2 step. It's been called upon to act as the remedy for nearly every real or imagined woe in dance music. Some people want a fun-loving cure to drum 'n' bass's bristly toughness, or the desperately needed kick in the ass for sunny, god-worshiping house. Not only that, but it's expected to break commercial radio barriers in the States, appealing to R&B audiences and joining black and white listeners like never before.

Certainly there's a pattern in dance music to describe each new genre as the antidote to its "tired" precedent. But is this just wishful hype? Walk inside any local drum 'n' bass club, and you'd be hard pressed to say that the energy is not completely maxed; and like it or not, dancers are still feeling house music's gospel to this day, a whopping 16 years after its birth. Truly, there's no need to knock a genre's roots for the sake of welcoming something new. In fact, all this bitch-slapping is counterproductive, resulting in childish popularity contests and abusive, finicky behavior. With the exception of operatic trance, can't we just embrace it all?

MJ Cole's debut full-length isn't replacing anything, but it's a fresh addition to groove music. A classically trained musician and seasoned clubber, the U.K.-based Cole presents 2 step in its cleanest, most marketable form — and it's a lot of lighthearted fun. The most popular tracks, "Sincere" and "Crazy Love," glisten with house music's bittersweet optimism, while the breaks in the more drum 'n' bass-heavy songs, like "Attitude" and "Bandelero Desperado," run a bit hollow, lacking the punchiness and depth of 2 step's more sinister relatives. R&B styles become literal in "I See" and "Strung Out," downbeat songs that slide too closely out on the corny tip. Sure, Cole's mainstream appeal is obvious. But can't we just judge it on its own terms? (Amanda Nowinski)

Vic Chesnutt *Left to His Own Devices* (spinART)

The liner notes to Vic Chesnutt's ninth album and first collection of musical miscellanea, *Left to His Own Devices*, offer few clues to the stories behind the album's rustic, four-

tracked demos and rarities. Described simply as recorded "at his and [wife] Tina's houses in Athens, GA," these Southern-styled songs aren't accompanied by so much as a single recording date, original source, or songwriting anecdote to help contextualize the compilation's mix 'n' match tracks. There's not even an explanation as to why, when, or how these homegrown recordings were chosen to see the light of day.

Despite the heartbreaking detail found within his Stevie Smith-influenced narratives of dying and surviving, however, such ambiguity surrounding the album ultimately works in Chesnutt's favor. Since his Michael Stipe-produced debut, 1990's *Little*, the Georgia native's dirty-country storytelling has always come off less like hum 'n' strummed folk rock than beautifully claustrophobic confessions shrouded in suffocating layers of emotional history and mystery. Without time lines and trivia framing these 15 hushed hymns, then, the narrations on *Left to His Own Devices* somehow feel even more cohesive and timeless than expected.

For all of the album's intricately and intimately told tales and romantic revelations, its real attraction is Chesnutt's haunted, exhausted drawl, a tireless yowl that could give even Will Diddham and Chan Marshall the heebie-jeebies. These are beautifully moving porch songs that sound like age-old backwoods ruminations — memories and miseries of a depression-era drunkard — but it's Chesnutt's gravelly warble that gives them their sense of stark desperation. And by the time the album's emotional intensity creeps to its close, it doesn't matter when or why these songs were recorded. It only matters that they were. (Jimmy Draper)

Sunshine Anderson *Your Woman* (Atlantic/Soulife)

It's pretty hard to quibble with a woman named Sunshine. Especially Sunshine Anderson, who just might be one of the most practical soul singers around — and probably the first to enter the field of mainstream R&B with a bachelor's degree in criminal justice. This 26-year-old made sure she had her bases covered before pursuing her musical dreams, graduating from North Carolina Central University, then working a government gig in human resources in Washington, D.C., before finally packing her bags and heading to Los Angeles. And thank goodness she did. Because Anderson (who's managed by rasp queen Macy Gray) brings a much-needed perspective to the genre: she's an independent, hardworking woman who actually understands what doing the nine-to-five thing is all about.

With a rich, throaty alto that sometimes evokes Mary J. Blige's emotive, world-weary tone (though it would serve Anderson well to try to pack her vocals with a little more of Blige's depth and conviction), this Charlotte, N.C., native crafts melodies with a low-key

precision; she never clutters up a good phrase with messy melismatics or histrionic wails.

"Heard It All Before," the album's first single, is definitely the best of the groove-driven head-bobbers gathered here, one of the most enjoyable cheating-man-as-no-good-scrub numbers to come out in a while. On "Where Have You Been," the singer proves she sounds just as good when she's opening her arms up to a fella as she does dissing him, delivering a warm, sexy growl that blossoms into sweet little swells as she croons, "Being with you helps me realize / That dreams come true." *Your Woman* descends into run-of-the-mill, schlocky ballads toward the end, but not before hitting one out of the park with "Saved the Day," a midtempo ballad about how fresh it feels when a man actually does turn out to be Prince Charming. And if that ain't a ray of Sunshine ... (Sylvia W. Chan)

Various artists

Urban Revolutions (Future Primitive Sound Sessions)

The Future Primitive Sound Sessions have always been more than just a turntablist mind fuck. Sure, those with a scratchin' fetish can get off on the intricate technical skills of past performers like QBert, Shortkut, and Babu, but most of us want our asses moved, not just our minds.

Urban Revolutions, the first compilation FPSS have assembled, will have you wiggling and giggling, as Romanowski and Doze, a.k.a. Armoadozeski, kick off the album with a killer Cuban shakedown, "Strudel Strut." The two selectors piece together a percussive masterpiece with every element — the slinky piano riff, the horn and flute injections, the massive breakbeat — contributing to a pulsing rhythm that holds up for a full seven minutes. Before you have a chance to wind down, DJ Faust and Shortee's "Scientific Breakdown" and DJ Zeph's "24 Hour Notice" complete an Afro-Latin-influenced hat trick of outstanding tracks.

Almost every cut, from Rob Swift's '70s flashback "Funky Listening" to J-Boogie's Dubtronic Science roller-skate anthem "Conga Rock" and the sonic slam of Tino's "Liquid Dub Remix," has something to offer a groove junkie. However, just because the bulk of the comp is cookin' doesn't mean it's all gravy. A few tracks are sparse, down-tempo, and snoozy, like Z-Trip's "Downtime" and "Whatever's Clever" by the Stellar Trax Sound System, while Phonosycographidisk and Buckethead's "Pelican Exhaust Pipe Wipes" is too chaotically frenetic to hook yourself into. But *Urban Revolutions* is good enough to join a rarefied field that includes Om Records' excellent Deep Concentration series and Bomb's seminal Return of the DJ series. The Bay Area is supposed to have the highest per capita ratio of DJs; FPSS have clearly skimmed the cream off the top. (Oliver Wang)

Nikki and the Corvettes *Nikki and the Corvettes* (Bomp!)

Despite all their odes to kissing, boys, cars, and kissing boys in cars, the hormone-fueled Nikki and the Corvettes were not Detroit's naughtiest new-wave punks at the turn of the '80s. That doesn't mean they didn't try, though, and it certainly doesn't mean their attempts weren't legendary. Dressed in miniskirts and get-skintight blouses, Nikki pouted and preened PG-rated come-ons like "I'm gonna stay with you tonight! All night!" which were not as risqué as they were undoubtedly intended to be. Actually, Nikki and her back-up-singing Corvettes, Lori and Sally, were about as naughty as Stockard Channing was as *Grease*'s Rizzo (not very). As a result the band were probably more apt to land in teenybopper mags than in rocker rags.

Many people might consider that an insult, but with Nikki and company it was anything but. Marvelously recalling the spirit of '60s girl groups like the Shangri-Las and the Shirelles on songs such as "Boys, Boys, Boys" and "Back Seat Love," they sounded like the biggest jitterbuggin', fruggin' fans of the Ramones and the Go-Go's. So while both the lyrics (by Nikki) and riffs (by guitarist-producer Peter "Guitar" James) grow slightly monotonous over the course of the reissue's 16 pop-punk tracks — which include the songs from their 1980 LP and two singles — it's difficult to get bored when most of these sing-along songs whiz by in under two minutes. They may not have been much good at being bad, but Nikki and the Corvettes were still one of Motown's most distinguished and underrated acts of their time. (Jimmy Draper)

2nd Time Around

Star maps

A year or so ago I found a map on the Internet — nothing that would get me where I wanted to go, but an absorbing waste of half an hour at work. Some chunk of venture capital, or pizza delivery tips, or the fruits of a maxed-out credit card had been invested in something called the Pacific Northwest Post-Riot Grrl Incest Map, a work in progress that later turned into the slightly more ambitious Punk-Rock Incest Map.

It's a kick to look at, the way incestuous scenes usually are. In the northern outback can be found William Shatner, owing to his alliance, for a series of Priceline commercials, with the Spells, featuring Carrie Brownstein from Sleater-Kinney and Mary Timony from Helium, but that's another story. Rather in the center of things, just left of Lois, is a band called the Butchies, connected by a fragile line the length of my pinkie nail to a band called Team Dresch.

I get frustrated by events beyond my control, and things like my favorite bands breaking up make me regress to the behavioral level of a six-year-old. Team Dresch came out with two glorious albums of savage, heartbreaking, romantic punk rock, then went into messy disassembly mode. My reaction was to lie on my bedroom floor, moodily stare at the cover of *Personal Best*, and play "Fake Fight" over and over again.

When two of Team Dresch's members, singer-guitarist Kaia Wilson and drummer Melissa York, resurfaced in Durham, N.C., in the company of bassist Alison Martlew, as the Butchies, there was much rejoicing in the land. Not to mention jumping up and down on beds and air guitaring and valiant attempts to reproduce Wilson's gorgeous rebel scream. Or was that just me? The Butchies have plenty of adoring fans, but I don't think they've seen one-tenth of the attention that they deserve (though one of their songs did play in the background of the "Julia experiments" episode of *Party of Five*). Their stuff is so catchy and pretty and hard-rocking and worthy of love that sometimes I'm mystified by the fact that the world hasn't surrendered and fallen at their feet.

Is the world not ready for the Butchies' self-styled lesbianic rock? Sometimes I wonder what would happen if, through some sort of inexplicable intergalactic shift, they started getting Top 40 — or even Live 105 — radio play. I can see the bedroom-door posters now, the three of them looking so fine in their mechanics' outfits. Usually I hate when my favorite bands get what's coming to them and leave the small, dingy clubs behind. However, when it comes to the Butchies, for the greater good, I could learn to live with stadium rock. In fact, I would happily watch them perform on monitors the size of my apartment. The exposure would do wonders for the nation, which perhaps would see a dramatic spike in 15-year-old girls coming out (or on) to their friends. The Butchies just make it sound so good. Or bad, or hilarious, or painfully complicated. They tell all the stories, exposing their own lives, calling out names, standing up for people who otherwise stand alone.

The more of the truth you're willing to tell, the more you contribute to the picture. That's what the Butchies say, in their album art, in their liner notes, in their songs. I have plenty of trouble accepting that, and I don't think I'm alone. It's frightening to speak up. But the Butchies make it seem a little easier to look on your life and try to explain how it really is.

All of their songs reflect an embracing, heartfelt feminism that makes the backlash seem, for moments, like an unmemorable dream. Their anthems — "To Be Broadcast Live" from *Are We Not Femmes?*, "More Rock More Talk" from *Population 1975*, "Anything Anthology" on the new album, 3 — inspire a rush in the bloodstream that could cause a riot. They also make it plain how bad it can get, chronicling events in the lives of young girls who get beat up for looking like young boys (3's "Junior High Lament"), the lives of lesbians growing up in towns too small to disappear in, too small to be part of the pack in ("Population 1975").

The new album feels weighted toward such tragedies. Wilson cries out a young girl's name on "Mandy (1985-2000)" as if the shock and anguish of losing her were five minutes old. On "For Kay" the narrator renounces the earth as a place too hard to live in. "This world is not mine, it's such an awful place," Wilson sings. And then a little later, "The safest place is underneath the earth." The tone of her voice brings me to tears on bad days. That beautiful scream makes it onto a few tracks, but the playfulness of songs like *Are We Not Femmes?*'s "STS" doesn't seem to have as much of a place here, and even the slow, regretful love songs are mostly gone.

Whatever I miss, though, one of the things I most like about the Butchies these days is the fact that they exist. My star map can't give me any assurances, so I'm back to my old tricks, lying on the floor, wearing out album number three, and examining the cover art for signs that they're in it for the long haul. ❖

The Butchies open for and perform with Amy Ray (Sarah Dougher also opens) Fri/27-Sat/28, 9 p.m., Slim's, 333 11th St., S.F. \$10-\$12. (415) 522-0333.



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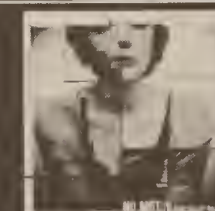
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Film

April 25 Wednesday

Triple x It's refreshing to see teens making music that's not accessible to the mainstream, especially when it's all too easy to find inspiration via radio or MTV. That's why **XBXX** — Mobile, Ala.'s punk-noise outfit of mostly high school-age kids — are turning heads with their explosive performances. They combine the unpretentious enthusiasm of youngster rockers the Gossip, the aggressive energy of hardcore band Black Dice, the silliness of comedian Gallagher, and the dangerous stunts and poop-poo humor of Johnny Knoxville. While guitars, synths, and percussion make up their sound, the fireworks, silly string, masks, and matching uniforms they incorporate in their shows are an essential part of the XBXX experience. Also appearing on the bill are headliner Deerhoof, Erase Errata, and the Lies. 9 p.m., Kimo's, 1351 Polk, S.F. \$5. (415) 885-4535. (Sarah Han)

Your hardcore Steadfast hardcore band **Sick of It All** have been catching shit from their competition ever since they signed to big label Fat Wreck Chords in 1999. Sure, it's hard to keep your ass punk when Caroline distributes your disks. But SOIA have certainly earned their credibility. They came up in the mid '80s playing NYC clubs and since then have helped keep the hardcore scene alive, built a worldwide fan base, and spoken out against concert violence. All that really counts though is that the excellent new album *Yours Truly* has enough hard-driving riffage to give you a good whiplashing. With *Boy Sets Fire*, the *Hope Conspiracy*, and *Death by Stereo* opening, prepare to run the circle pit all night, but please keep it clean. 8 p.m., Slim's, 333 11th St., S.F. \$12. (415) 522-0333. (Deborah Giattina)

April 26 Thursday

Don't go Apathy rules at tonight's **Bored Collective** anti-literary affair, a new monthly event where a group of jaded clubbers trade off mic time to share stories and poetry — funny, weird, and mostly taking place when regular folks are asleep — spun from their experiences in San Francisco's nightlife. Each participant is limited to under six minutes, so the evening is perfect for crack-smokingly short attention spans. Holly Roberts serves as host, and readers include DJs Foxxee and Shobhan, poet Cedar Sigo, and prose writers Billee Sharp and Camper English — plus the *Bay Guardian's* own Sylvia W. Chan, Johnny Ray Huston, and Amanda Nowinski. Visuals come courtesy of Del Ray, and experimental techno producers Jonah Sharp and O.S.T. supply the music. 9 p.m., 26 Mix, 3024 Mission, S.F. \$5. (415) 248-1319. (Cheryl Eddy)

Hear this Wander onto the Mills College campus on any Saturday afternoon in March or April and you'll find something extraordinary:

8 days a week

April 25–May 2, 2001



Force of nature: Sam Flores's vivid paintings are on display at Rolo. See Fri/27.

a writing workshop where Oakland-area high schoolers and creative writers from Mills come together to talk poetry and politics. Sponsored by Upward Bound, an organization aiding low-income students who are the first in their families to go to college, the workshop discards the teacher-student dynamic, giving everyone an opportunity to lead writing exercises and discussions. Maybe that's why these kids consistently turn out such incredible verses and rhymes. Be dazzled by words at **Listen Up!**, the group's annual benefit poetry reading. This year's theme aptly asks, "You Want the Real?" Guaranteed, these blazing young talents will give it to ya. All proceeds go to Upward Bound. Buffet dinner 6 p.m., reading 7 p.m., Mills College, Student Union, 5000 MacArthur, Oakl. Dinner \$3–\$10, reading \$5–\$10. (510) 430-2177. (Sylvia W. Chan)

April 27 Friday

Living in obscurity

After a four-year hiatus from U.S. concert stages, British ambient-house-dub masters the **Orb** return to support their new release, *Cydonia*. You've probably heard them and don't even know it: their "Little Fluffy Clouds" (with its sample of Rickie Lee Jones replying to the question, "What were the skies like when you were a child?") was used extensively in the first wave of commercials for the new Volkswagen Beetle. Though they've never had the over-the-top mainstream success of Fatboy Slim or the Chemical Brothers, Alex Patterson and company have been one of the most influential acts of the electronic age during their 10 years on the scene. Although some of their sonic dynamics will surely be swallowed up by Maritime Hall's atrocious acoustics,

their humor and stoner-friendly dance-floor sensibilities should remain intact. 8 p.m., Maritime Hall, 450 Harrison, S.F. \$20–\$22. (415) 974-0634. (Steve Robles)

Sunny delight Recently named Best Latin Act during the annual Boston Music Awards, **Sol y Canto** (Sun and Song) tap the musical traditions of Cuba (son, bolero, guarachas), Puerto Rico (bomba, plena), Venezuela (tonada), and Peru (landó) in the kind-of original blend Bay Area audiences have grown accustomed to. Led by the husband and wife team of Puerto Rican-Argentine singer and bongo player Rosi Amador and New Mexican guitarist-arranger-composer Brian Amador (previously partnered in the long-standing Boston band Flor de Caña), the touring ensemble includes Alan del Castillo on quena, ocarina, and vocals, and Saul Sierra on acoustic and electric bass and vocals. For the Berkeley stop, they will be joined by special guests Barbara Valladares (Cuban singer with Chambo!), flutist Daniel Steinberg (Hillbillies from Mars), and fiddler Freyda Epstein (Trapezoid). 8 p.m., Freight and Salvage, 1111 Addison, Berk. \$15.50–\$16.50. (510) 548-1761. (Derk Richardson)

In the mood For the premiere of 5/15/45 — *The Last Dance*, **June Watanabe** has aligned herself with all the right people: dancers Hilary Bryan, Augusto Ferriols, Dawn Frank, Debby Kajiyama, Jose Navarrete, and Stacey DeAnne Williams, plus guest artist Frank Shawl, composer Alvin Curran, set and lighting designer Alexander Nichols, costume designer Sandra Woodall, film and video artists Robert Nakamura and Karen Ishizuka, film editor Ray Wang, conceptual collaborator John Woodall, and George Yoshida and his J-town Big Band. This moving performance installation is set during World War II, the era of Japanese American internment camps. In her early 60s Watanabe remains a compelling performer, and her devotion to this work's theme was evident as early as 1998, when a version premiered at the Japanese Cultural Center. Stillnesses, subtlety, and swing dancing combine to evoke an unhappy slice of American history. *Through Sat/28*. 8 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. \$18–\$20. (415) 978-ARTS. (Sima Belmar)

New beauty Young self-taught artist **Sam Flores** recently quit his day job to be a full-time painter, but don't expect to see him pushing a shopping cart anytime soon: the New Mexico ex-pat has more interest from galleries than he can handle. Flores, a purveyor of romanticized affliction, creates gripping acrylic and ink-lined paintings that depict serene yet gnarled women drowning in nature's beauty. Often the subjects are eyeless or blind to the obvious, and his work reminds viewers to interact with the world around them rather than be victimized by it. His poetically tragic works convey inspirational nods to art nouveau daddy Alphonse Mucha's halos and florals and are also reminiscent of Cleveland rock poster artist Derek Hess's figural lithe lines. Upper

Playground presents his latest show. *Through May 31. Mon.—Sat., 10 a.m.—8 p.m.; Sun., 11 a.m.—7 p.m., Rolo, 21 and 25 Stockton, S.F. Free. (415) 989-7656. (Lori Spears)*

Electric resurrection Tonight guitar prodigy-savant **John Frusciante**, whose airily textured funk graces three of the last four Red Hot Chili Peppers albums, will present the antifunk stylings of *To Record Only Water for 10 Days*, his third studio album and strongest to date. Having kicked a heroin habit that all but killed him, Frusciante projects in new songs a melancholy hopefulness, with his endlessly original six-string noodlings and a passionate but sometimes amateurish

ness Got to Do with It?," and "Genderqueer Body Image for Youth") and aims to provide an environment for education, sharing, and community building. Many of the workshops are produced by youth for youth. Also on hand will be Max and Corissa Anderson, who appear in *Southern Comfort*, a new documentary about

petition, a silent auction and raffle, and the "Puggy Awards" presentation of trophies to the best celebrity pugs. All proceeds help fund the rescue of pugs in need around the Bay Area. *10 a.m.—2 p.m., Tilden Park, Padre Picnic Area, Berk. \$3. (925) 974-PUGS. (Han)*

April 30 Monday

Cyn-ful The Marsh Theater brings together all three parts of *The Cynthia Trilogy* — written and performed by Gaetana Caldwell-Smith — for a night exploring one woman's psychological tug-of-war between her Christian faith and the betrayal she experiences in her life. In the first segment, *The Sign*, a blessing from Jesus in the form of a Muni bus confirms Cynthia's decision to return to her ex-husband. But when the relationship turns sour, Cynthia wonders who the sign is really from. In *The Visit*, Cynthia's faith creates conflict with her family in the face of her mother's impending death. Finally, *The Moth* details an encounter with a Christian organization's director that triggers not only a repressed, painful memory but also the return of a fear of moths Cynthia thought her faith had cured. *8 p.m., The Marsh, 1062 Valencia, S.F. \$7. (415) 826-5750. (Joe Salas)*

May 1 Tuesday

Going global If the San Francisco International Film Festival hasn't already vacuumed up all of your moviegoing brain cells this week, swing by San Francisco Performances's latest **'Dance/Screen'** program. This entry into the series, which highlights dance programs captured on film and video, features international companies that you may never get a chance to see live onstage unless you venture to Belgium, Italy, or points beyond. Taking the screen are works choreographed by Australian Kate Champion (*The Changing Room*), Brits John Rowley (*Sound Effects of Death and Disaster*) and Victoria Marks (*Outside In*), Canadian Gioconda Marcuse (*Café Bohème*), Italian Elisabetta Faleni (*Flatus — un canto da*), and Belgian Michèle Anne De Mey (*21 études à danser*). *7 p.m., Yerba Buena Center for the Arts, Screening Room, 701 Mission, S.F. \$3–\$6. (415) 978-ARTS. (Eddy)*

May 2 Wednesday

Icy hot The pretty, otherworldly language in which Jónsi Birgisson of **Sigur Rós** sings may be Icelandic, though some claim it is a made-up

Hot spot

Faced with a diverse set of special challenges that range from homelessness to problems at school, the young people who make up Mighty Real Theater have learned to tackle their problems in ways as unique as their own personalities. The improvisational acting group was created last year under the auspices of the Jon Sims Center for the Arts to provide a creative outlet for queer youth and their peers. After months of practicing the art of improv, the performers, who range in age from 17 to 22, present "Reality Check," a collection of topical skits that deal with their feelings about family, identity, and homelessness — as well as more offbeat subjects like pop culture and vampires. The well-trained group will also entertain skit suggestions from the audience. *Fri/27–Sun/29, 8 p.m., Jon Sims Center for the Arts, 1519 Mission, S.F. \$5–\$10 (no one turned away for lack of funds). (415) 554-0402. (Ali Neff)*



Keepin' it real: The young members of Mighty Real Theater tackle subjects serious and lighthearted in the skits that make up "Reality Check."

tongue called "Hopelandish." Whatever the case, the point is to understand Birgisson's emotional, operatic vocals strictly on musical terms rather than through his abstraction of the words. When Birgisson's voice is put together with his bandmates' carefully arranged drums, organ, strings, and guitar — a sound that recalls the controlled roar of My Bloody Valentine — it is difficult for the listener not to lapse into the lofty overly romantic gushing that accompanies most attempts to describe Sigur Rós's intensely beautiful music. Those curious about the buzz building over last year's *Ágætis Byrjun* as well as the converted have a chance to hear Sigur Rós when they play the first of a handful of shows on American soil tonight. *8 p.m., Fillmore, 1805 Geary, S.F. \$18.50. (415) 346-6000. (Salas)*

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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more

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false alto confined to more structured melodies than in his previous work. He's likely to break up his own material with some fearless covers, from Fleetwood Mac's "Landslide" to Elton John's "Your Song," which are testaments to his emergence from a half-decade slide. *8 p.m., Cellar at Johnny Foley's, 243 O'Farrell, S.F. \$15–\$17. (415) 255-0333. (Rory Laverty)*

April 28 Saturday

Blast off The Youth Gender Project and the Harvey Milk Civil Rights Academy pitch in for **'Genderblast III,'** an annual day of free workshops for transgender, transsexual, genderqueer, intersex, and gender-questioning young people and their friends and families. This ain't no school day: the event tackles topics both serious and fun (including "Trannyboy Warrior Princesses," "Intersex Issues 101," "What's Homeless-

a transsexual couple and their family. *9:30 a.m.—4:30 p.m., Harvey Milk Civil Rights Academy, 4235 19th St., S.F. Free. (415) 552-7200. (Eddy)*

April 29 Sunday

Best in show Pugs rule. Not only do they have cute, wrinkly, pushed-in faces, funny-looking sausagelike bodies, and winsome personalities, they're also calmer and just downright cooler than their yappy, prissy toy-dog counterparts. In honor of these ducal doggies, Pug Rescue by the Bay presents **Celebrity Pug Star Search**. At this afternoon's benefit event all dog lovers and their canine companions are invited to enjoy an appearance by Oscar the Singing Pug, receive a Blessing of the Animals by Father Mike from St. Francis of Assisi Parish, and listen to Dr. Robert Hart talk about pug health issues. Activities also include a cupcake chomp com-



What're you lookin' at? In *5/15/45 — The Last Dance*, June Watanabe in Company evokes the Japanese American internment camps of World War II with swing dancing and other media (pictured from left, Jose Navarette, Debbie Kajiyama, Dawn Frank, Augusto Ferriols, Kimi Guthrie-Kupers, and Stacey Williams). See Fri/27.

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music
calendar rock, jazz, folk/world,
dance clubs & classical

music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 25

Rock/blues/hip-hop

Belle Furies Elbo Room. 10pm, \$6.
Blue Reptiles Blue Lamp. 9:30pm.
Boogie Shack Productions, Blacktronics, Sweet 304 Paradise Lounge. 8:30pm.
Koty Brown Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Nikka Costa Bimbo's 365 Club. 8pm, \$10.
Deerhoof, XBXR, Erase Errata, Lies Kimo's. 9pm, \$5. See 8 Days a Week, page 56.
David Elias and the Great Unknown, Erika Luckett, Brittany Safranek Hotel Utah. 9pm.
Freak Wagon Voodoo Lounge. 10pm, \$5.
Local blues showcase Biscuits and Blues. 9pm, \$8.
Playland, Trés Pistolas, Saddle Sores, Tread Asphalt Covered Wagon Saloon. 9pm.
Plus Dnes, Atom and His Package, Har Mar Superstar Bottom of the Hill. 9:30pm, \$6.
Prompt, Sexfresh Eagle Tavern, 398 12th St; 626-0880. 9:30pm.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Raw Deluxe, Fuzzbucket Last Day Saloon. 9pm, \$3.
Sick of It All, Boy Sets Fire, Death by Stereo, Hope Conspiracy Slim's. 8pm, \$12. See 8 Days a Week, page 56.

Bay Area

Dseva, Blessing the Hogs Stork Club. 9pm, \$5.

Jazz/new music

Peter Apfelbaum Septet Bruno's. 9 and 11pm, \$12. Through Thurs/26.
Don Asher and Kent Cohea Moose's. 8pm.
Carmen Getit Band Biscuits and Blues. 9pm.
Mark Holinger Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Duncan James-Ned Boynton Trio Enrico's. 7pm.
Vince Lateano Trio Jazz at Pearl's. 9pm. Also Tues/1.
Mike Lipskin and D'Lilah Montroe House of Shields. 5:30pm.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/25, Sat/28.
Jason Myers Trio Houstons, 1800 Montgomery; 392-9280. 6pm. Also Thurs/26, Sun/29-Tues/1.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Ricardo Scales Top of the Mark. 4pm. Also Thurs/27-Fri/28, Mon/30.
Tom Shaw Carta. 7pm.
3D Fingers Simple Pleasures Cafe. 8pm.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/26-Tues/1.

Bay Area

Herb Gibson Cato's Ale House. 9pm.
Judy Hall 19 Broadway. 6:30pm.
Randy Hunt Trio Cato's Ale House. 6pm.
Arturo Sandoval Yoshi's. 8 and 10pm, \$18. Through Sun/29.

Folk/world/country

Boca Do Rio Butterfly, 6:30pm. With DJ Vinnie.
Freddy Clarke Pena PachaMama, 1630 Powell; 646-0018. 7:30pm, \$5.
Rory MacNamara Plough and Stars. 7pm.

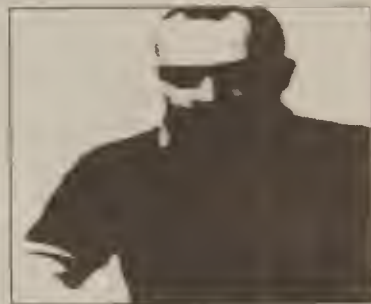
Bay Area

Kenny Cahn Freight and Salvage. 8pm, \$14.50-15.50. With Caren Armstrong, Doug Blumer, John Lester, Christie McCarthy, the Urban Acoustic Dude, and more.
Crooked Jades, Bluegrass Intentions Ashkenaz. 8pm, \$10.
Baba Yaga Jupiter. 8pm.

Squarepusher

Thurs/26, Great American Music Hall

The most interesting part of a performance by an electronic musician is seeing how the music gets translated from the studio to a live setting. Tom Jenkinson, a.k.a. Squarepusher, claims to program manually each and every note of his rapid-fire breakbeat experiments. However, some say that he plays a rather mean postbop bass guitar when he brings his uniquely schizoid take on jungle to the stage. Squarepusher's performance should satisfy anyone's curiosity as well as preview the upcoming full-length *Go Plastic* for fans often left bewildered by Jenkinson's discography and its unpredictable shifts in musical direction (from drill 'n' bass to '70s jazz fusion). Also on the bill is fellow Warp label-mate Plaid, whose early Detroit-flavored releases were among the first "intelligent" techno records to aim beyond the smiley-faced dance floors and dilated pupils of British rave culture. 9 p.m., 859 O'Farrell, S.F. \$15. (415) 885-0750. (Joe Salas)



Dance clubs

Audible Colors The Top. 7-10pm. Downtempo with Schnezz, Domo, and Nicole and guests. 10pm-2am, \$5. House music with Tasho and guest Jamie Thinness.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Dance music.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando, and a guest performance by the Rev. Steven Johnson Leyba.
Breathe Oxygen Bar. 9pm. With DJ Jimenez.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Dark Sparkle Cafe du Nord. 10pm, \$5. 70s and 80s music.
Discover Ruby Skye. 9pm-3am. House music with residents and guest Arkay.
Dot Restaurant 1611 Post; 922-7788. 9pm-2am. House music with rotating residents.
Drag Butter 8pm. With Frenchy Le Freak.
Elephunk Justice League 9pm-2am, \$7. Hip-hop music with residents Jahzyer and Coop D'Ville and guest Tomas and MC Radioactive.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Glas Kat 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.
House Primitive Decibel, 399 Market; 547-1407. 8pm-2am, \$6. With rotating residents.
Indulgence Starlight Room. 7pm. With DJ Bruce.
Jazz/Jungle Tongue and Groove. 9pm, \$5. With resident DJ Denizen.
Kandyflip 330 Ritch. 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.
Loofa Light 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and Friends.
Music First An Silm, 1176 Sutter; 929-1992. 10pm-2am, \$5. With Northernman and guests.
Nessun Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Liquid. 10pm-2am, \$3. Techno and trance with residents.
Qoöl 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Recline AsiaSE. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800 ext. 211. 10pm-2am. After Toph One. See "Love, the Final Frontier," page 51.
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Ride the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Rock vs. Hip-Hop Royale, 1326 Grant; 332-5800 ext. 211. 9:30pm-2am. With Ted Shred.

Séance Backflip 9pm-2am, \$5. With rotating residents.

Sweet Spot 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.

Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music with Sammy K, Leonard, and Tony.

Bay Area

Ascension Blake's. 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, and Alex Van Dune and guests.

Club Fusetti 10pm. Salsa and merengue. Salsa lessons at 8pm.

Soulvation Ruby Room. 10pm-2am. With DJ Kitty.

Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

Midsummer Mozart Festival Quartet St. Patrick's Church, 756 Mission; 777-3211.

Noon. The quartet performs Mozart's "Hadyr" Quartet in D Minor, K. 421.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$18-85. The symphony performs works by Ligeti, Schumann, Bartók, and Liszt; Jean-Yves Thibaudet is the lead pianist. Through Sat/28.

Bay Area

Alla Francesca First Congregational Church, 2345 Channing, Berk; (510) 642-9988. 8pm, \$25. The ensemble performs *D'amour loial servant*, a program of French and Italian songs from the 14th and 15th centuries.
Katherine Howell and Michal Schein UC Berkeley, Hertz Hall, Berk; (510) 642-4864. Noon. The soprano and the cellist perform works by Schumann, Schubert, and Ralph Vaughn Williams.

thursday 26

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Brass Monkey Blue Lamp. 9:30pm. CD-release party.
Cannibal Corpse, Dimmu Borgir, Haunted, Lamb of God Slim's. 8pm, \$20.
Covenant, And One Maritime Hall. 8pm, \$28-30.
Deathray, Vegas De Milo, Slow Poisoners, Yellow 5, Ing, Lean Paradise Lounge. 8:30pm. With East of Eden and Tin Man in the upstairs lounge.
Filthmilk, Every Idle Word, Lefthand Decision Kinto's. 9:30pm, \$5.
Albert 'King' Giles Skip's Tavern. 7pm.

Continued on page 62



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music calendar

club guide venue directory

Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 441-3885.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-5575.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 392-7732.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Infusion 555 Second St; (415) 543-2282.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Iron Horse 19 Maiden Lane; (415) 789-7899.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415) 397-5397.
Justice League 628 Divisadero; (415) 289-2038.
Kate O'Briens 579 Howard; (415) 882-7240.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 665-6715.
Last Day Saloon 406 Clement; (415) 387-6343.
Lexington Club 3464 19th St; (415) 863-2052.
Liquid 2925 16th St; (415) 289-6833.

Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.

Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 385-1015.
330 Ritch 330 Ritch; (415) 541-9574.

Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.



Trance-porting: DJ Max Graham spins at Nikita at Ten 15 Folsom Fri/27.

Make-Out Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Mexican Bus Bus leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rawhide 280 Seventh St; (415) 820-1621.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Sound Factory 525 Harrison; (415) 979-8686.
Space 550 550 Barneveld; (415) 550-8286.
Starlight Room Orake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.

Eli's Mile High Club 3629 MLK Jr Way, Oakl; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ♣

All about heterosexuals

lit
may
2001

GUARDIAN
LITERARY
SUPPLEMENT



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PLUS

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to confess
their sins p.5

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to avoid baths p.8

Why Leonard loved
Virginia p.12

Why San Francisco
is still the city
of love p.13

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THE SAN FRANCISCO BAY

GUARDIAN

A CLEAN WELL-LIGHTED PLACE FOR BOOKS

Calendar of Events - May



Anthony Browne

Tuesday, May 1 at 1:00 pm

British author and illustrator Anthony Browne pays homage to fathers everywhere in the delightful picture book, *My Dad*. Browne is best known as the creator of the beloved Willy the chimp books.



Tony Earley

Tuesday, May 1 at 7:30 pm

Tony Earley's first novel, *Jim the Boy*, is the beautiful story of a fatherless farm boy growing up in Depression-era North Carolina. His new collection of essays, *Somehow Form a Family*, describes a childhood with one foot planted in a Southern mountain town and the other on Gilligan's Island.



Terry Ryan

Wednesday, May 2 at 7:30 pm

San Francisco writer Terry Ryan takes us back to the contest era of the 1950s in *The Prize Winner of Defiance, Ohio: How My Mother Raised 10 Kids on 25 Words or Less*. Evelyn Ryan's gift for composing jingles put food on her family's table.



Rachel Naomi Remen

Thursday, May 3 at 7:30 pm

Local favorite Dr. Rachel Naomi Remen followed up her bestselling *Kitchen Table Wisdom* with *My Grandfather's Blessings*. This moving, personal book shows that love and compassion are as vital to healing as the most sophisticated clinical expertise.



Clark Blaise

Thursday, May 3 at 6 pm

At the Mechanics Institute Library (57 Post St., SF). Free to MIL members, \$5 for non-members. 415-393-0100. In *Time Lord: Sir Sanford Fleming and the Creation of Standard Time*, local writer Clark

Blaise brings us an almost forgotten figure whose work was one of the crowning achievements of the Victorian era.



Susan Sontag

Friday, May 4 at 7:30 pm

Susan Sontag brings us her latest novel, which won the National Book Award. *In America* tells the story of a nineteenth century Polish actress who moves to California to set up a utopian commune and becomes a star.



Gerald Nicosia

Monday, May 7 at 7:30 pm

Local writer Gerald Nicosia's *Home to War: A History of the Vietnam Veteran's Movement* is the first comprehensive account of the veterans' experiences fighting a different kind of war on their own soil.

UC Berkeley Extension's Writing Program Student Reading Night

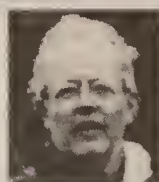
Tuesday, May 8 at 7:30 pm
Don't miss this showcase of talent from UC Extension's Writing Program students.



Steven Bach

Wednesday, May 9 at 7:30 pm

Steven Bach's *Dazzler* is the first full-scale biography of Moss Hart. The "Prince of Broadway," who directed *My Fair Lady* and *Camelot*, exemplified wit, urbanity, and grace, but all the while was tormented by private demons.



Noah Adams

Thursday, May 10 at 7:30 pm

Noah Adams, co-host of NPR's "All Things Considered," returns to his roots in *Far Appalachia*. A born raconteur, Adams details the year he traveled the New River in search of a better understanding of this region and his own family's past.

in*tense 4

Saturday, May 12 at 7:30 pm

Celebrate the publication of *in*tense 4*, the literary magazine edited by students in the MFA Program in Creative Writing at Saint Mary's College.



Sue Bender

Monday, May 14 at 7:30 pm

Local writer Sue Bender completes her *Plain and Simple* trilogy with her new book. *Stretching Lessons* is an intimate exploration of the risks we take to grow spiritually.



Michael Ondaatje & Alistair MacLeod

Tuesday, May 15 at 8:00 pm

The Ira & Leonore S. Gershwin Theater, 2350 Turk Blvd., USF.

\$10 general admission, \$6 students with ID.

Tickets available at ACWLP 415-441-6670. Co-sponsored by the University of San Francisco Center for the Pacific Rim and the Kiriama Pacific Rim Book Prize

Join us for a very special evening with two of our favorite authors. Michael Ondaatje is the Booker Prize-winning author of *The English Patient*. His vastly sensual new novel, *Anil's Ghost*, won the 2000 Kiriama Prize for fiction. Also one of Alistair MacLeod's biggest fans, Ondaatje calls the Nova Scotia author "one of the great undiscovered writers of our time." MacLeod is the author of the highly acclaimed novel, *No Great Mischief*, and *Island*, a beautiful collection of stories.



Ethan Canin

Wednesday, May 16 at 7:30 pm

We love Ethan Canin and we're thrilled he has a new novel—especially one as strong and sweeping as *Carry Me Across the Water*. Breathing-taking in its beauty and suspense, *Carry Me Across the Water* tells the story of a man whose life was dramatically shaped by the events of World War II.



Kevin Canty

Thursday, May 17 at 7:30 pm

Award-winning writer Kevin Canty has been compared to Raymond Carver. His new collection, *Honeymoon and Other Stories*, explores unlikely alliances and unconventional expressions of love.



Jennifer Belle

Monday, May 21 at 7:30 pm

Jennifer Belle's second novel, *High Maintenance*, takes us into the wild world of New York real estate, where finding the perfect apartment is harder than finding the perfect man.



SARK

Tuesday, May 22 at 7:30 pm

Join local "wake-up fairy of creativity" SARK in scooping out the happiness in everyday life. Her latest book, *Eat Mangoes Naked*, encourages us to find pleasure in difficult places.

Literary Luncheon



Adair Lara

Wednesday, May 23 at 12:30 pm

Literary Luncheon at Stars Restaurant
555 Golden Gate Avenue, near Opera Plaza

When Adair Lara's daughter Morgan turned 13, she became an angry, secretive teenager who would no longer listen or be disciplined. *Hold Me Close, Let Me Go: A Mother, A Daughter, and Adolescence Survived* is the San Francisco Chronicle columnist's deeply personal—and ultimately hopeful—memoir of the ordeal she went through when confronted with her child's defiance.

Pre-registration is required. Please call 415-441-6670 or mail a check "Attn: Literary Lunch." \$25 includes lunch, tax and gratuity. Attendees also enjoy 10% off all titles by the guest author and one hour free parking in the Opera Plaza garage. Please register by Monday, May 21 at 5 pm.



Thad Carhart

Wednesday, May 23 at 7:30 pm

Thad Carhart's memoir, *The Piano Shop on the Left Bank*, is an unconventional love story. The objects of his affection are gorgeous, impractical pianos hidden in an out-of-the-way shop and the Parisians who flock to them.



Nathaniel Philbrick

Thursday, May 24 at 7:30 pm

In 1820, an enraged sperm whale rammed and sank a Nantucket whaleship, which inspired the climactic scene in *Moby Dick*. Nathaniel Philbrick's *In the Heart of the Sea: The Tragedy of the Whaleship Essex*, which won the National Book Award, restores this dramatic true story to its rightful place in American history.



Anthony Bourdain

Tuesday, May 29 at 7:30 pm

When New York City chef Anthony Bourdain's *Kitchen Confidential* was published last year, it shocked readers and restaurant goers across the country. These adventures in the culinary underbelly are now available in paperback.



Leo Litwak

Wednesday, May 30 at 7:30 pm

The Medic: Life and Death in the Last Days of World War II is the eloquent memoir of San Francisco writer Leo Litwak. *The Medic* offers a unique and unforgettable experience of war—the perspective of a soldier bent on saving lives, not taking them.



Darin Strauss

Thursday, May 31 at 7:30 pm

Darin Strauss' acclaimed first novel rescues the most famous conjoined twins from the sideshow of history. *Chang and Eng* reveals all the longing and humanity of these remarkable brothers.

Join our reading group!

Saturday Morning Book Group

10am - 11:30am

Please join us for coffee, cookies and conversation. You're welcome to drop in on any meeting.

May 5 Science Fiction with Jason

Televisary Oracle by Rob Breznsky (Frog, \$16.95)

May 19 with Sheryl

Power by Linda Hogan (Norton, \$13)



FLAPDOODLE

TITLES WE HAVE LOVED

Maybe you're not supposed to judge books by their covers, but hey, we're only human (even here in the magical precincts of Flapdoodle!), and we all judge the covers themselves. Not to mention the *titles*. Lots of scorn fodder there, needless to say, but we have vowed that this will be a kinder, gentler month at Flapdoodle — we aren't *all* mean, *all* the time. At least not yet.

We will admit straight off that we haven't read the following titles. At least, not yet. But, being embittered literary types (pardon the redundancy), we find ourselves powerfully drawn toward a volume titled *The Torturer's Apprentice*, by John Biguenet (Ecco Press/HarperCollins), though it is (oh lord) a volume of stories, and there is nothing we loathe more than collections of short stories. And we rejoice in the equally cheerful-sounding *Dictionary of Modern Anguish*, by R.M. Berry (FC2), though it is a collection of "fictions." Not to mention Yi Munyol's remarkably svelte (at 122 pages) *Our Twisted Hero* (Hyperion).

And then there are the *subtitles* we have loved. And we mean subtitles not for scholarly works about diphtheria or Jane Austen (or images of diphtheria in the works of Jane Austen) but for *fiction*. Publishers these days seem increasingly frightened of publishing "A Novel" — plain old boring thing — so, to lend aid to beleaguered titles, they have taken to pumping up the laconic "A Novel" into polysyllabic froths of titillation. Allan Mallinson's briskly titled *Honorable Company* (Bantam), for instance, is better understood as "A Novel of India before the Raj," while his *A Close Run Thing* (Bantam) is "A Novel of Wellington's Army of 1815."

War seems to be a principal preoccupation of the subtitly minded. *Deep Sound Channel*, by Joe Buff — any relation to Joe Boxer? — (and yet another Bantam title) is really "A Novel of Submarine Warfare," while David L. Robbins's grand-sounding *The End of War* (Bantam yet again! They absolutely rule the universe of subtitled fiction) is in fact "A Novel of the Race for Berlin." Then there's *For Love and Glory*, by Bill Boyd (Capitol), "A Novel of World War II." (Yawn.)

But not all is strife in the land of elaborately subtitled fiction. Edie Meidav's *The Far Field* (Houghton Mifflin), being "A Novel of Ceylon," is suitably hefty, with a flowery, soft springtime-green dust jacket, while Dan O'Connor offers us, in *Sugar* (Waterton), "A Hawaiian Novel." Mahalo.

...

Apes make better lovers than humans, it appears, at least according to two books chronicling the lives of women who conducted scientific (and pseudoromantic) relationships with our simian friends: we have the new-to-paper *Africa in My Blood* (Mariner), an epistolary autobiography by chimp-loving Jane Goodall, and Carole Jahme's *Beauty and the Beasts: Woman, Ape and Evolution* (due out in July from Soho). Perhaps more frightening than actually reading Goodall's book, which sounds a bit like warmed-over James Herriot, is the fact that it is part one of two. And as for Jahme, well, the flap copy says it all. The women profiled here — the notorious Dian Fossey (known for attempts to castrate human men for hunting her gorillas) and Jane Goodall, among others — have "mysteriously intimate" relationships with their ape pals. Why is it that when a man studies the animal kingdom, he's just gathering scientific materials, but when a woman does it, it's all about wuv?

...

And speaking of wuv, we at Flapdoodle have another humdinger for you: *Chain Reaction: A Call to Compassionate Revolution*, by Darrell Scott (Thomas Nelson Publishers). Appallingly enough, this is the *second* book about Rachel Scott, "Columbine victim," whose smarmy, God-worshipping goodness is apparently going to change the world (at least according to the author and his assistant). But without pictures of Columbine carnage, this book simply screams, Who the Hell Cares?

...

"National Bestseller" *Jim the Boy*, by Tony Earley (Back Bay Books), has arrived in the Flapdoodle mailbox with some helpful additions. This fine bit of fluff about the depression and compassion and blah blah blah is now packaged ready-made for school-teachers who don't want to teach their students anything that's socially challenging or contemporary in its views. Yes, kids, this book has a built-in Reading Group Guide, full of helpful study questions like "Jim has moments of selfishness. How does he begin to take responsibility for his actions?" and "Do you think Jim's mother should have remarried when she had the chance in order to give Jim a 'real' father?" Hmmm, questions to ponder indeed.

The editors



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SALES MANAGER

Bethann Billings

In attempting to maintain a social and sexual bond consisting exclusively of one man and one woman, aspiring monogamists are going against some of the deepest-seated evolutionary inclinations with which biology has endowed most creatures, Homo sapiens included.

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UPCOMING AUTHOR EVENTS

5/2 Han Ong
Fixer Chao

5/3 Nick Flynn
Some Ether

5/15 Archie Green
Torching the Fink

5/17 Francisca
Valenzuela
Defenseless Water

5/18 Ripe Fruit
Reading

5/19 Ariel Dorfman
Blake's Therapy

5/24 Amber Hollibaugh
My Dangerous Desires

5/31 Erika Lopez
Hoochie Mama

5/7 & 5/21 Doug Dowd

Our Indie Press
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LONELY PLANET

5/16 Richard Sterling
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5/22 Scott McNeely
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OUR FIRST- EVER AMATEUR

EROTICA

FICTION WRITING CONTEST

The San Francisco Bay Guardian invites you to enter its first-ever amateur erotica writing contest. In order to be considered, contestants must be previously unpublished. Submissions will be judged by a panel of local erotica writers and editors. Winners will be published in our May 23 issue.

GUIDELINES:

Submit a 600-word erotic story for our story-writing contest, or a naughty limerick for our dirty limerick-writing contest. You may submit only one entry to each contest. You must submit five copies of your entry, and it must be typed. Entries are due April 30. Please include the following information with your submission: your full name, address, phone number, and e-mail address.

SEND ENTRIES TO: EROTICA WRITING CONTEST, 520 HAMPSHIRE STREET, SAN FRANCISCO, CA 94110.

THE SAN FRANCISCO BAY

GUARDIAN

heterosexual men

When I was a junior in college, one of the resident writers on fellowship went after my girlfriend. A published writer in his late 20s, this guy had a sheen of success, a blessed air, something that from my perspective looked like invincibility. He received money from the university to write fiction and to attend a workshop

with other fiction fellows. To a 20-year-old who still wrote anxious, eight-page college-romance stories, he was the real deal. What did this guy need with my girlfriend? He approached her at the student union with a cup of coffee, announcing that she reminded him of a line from Ezra Pound. I was shocked; I assumed that getting a story in the *Atlantic* (as he had, at 25) meant gradu-

ating from bald-faced tactics.

Of course, the shock was the shock of recognition, the familiar straight-male scenario, the same-old, same-old desire for female attention. It looked corny and predictable, all the more so from a guy who wrote subtle coming-of-age stories for national publication. Af-

terward, he seemed diminished, even pathetic, as horny as the rest of us, the bloom off the rose.

At about the same time, I read for the first time a couple of writers — Philip Roth and John Updike — who had kicked off their careers exploring the randiest heterosexual impulses. Roth's *Portnoy's Complaint* was originally pub-

lished in 1967 — six years before I was even born — but still, its rendering of the sex-obsessed Alexander Portnoy seemed up-to-date, raw, explicit, and bold. Bold most of all, for the male was singly defined in the book. Portnoy's concerns are not complex; he only wants to get laid (and, controverting his Jewish upbringing, only with WASPs). As a boy he's manic over sex, and 300 pages later little has changed. "Doctor," Portnoy says, "my psyche, it's about as difficult to understand as a grade-school primer!"

Cynthia Ozick commended the book, writing that "Roth is the bravest writer in the United States." That's sly, careful praise, implying that it takes guts to devote so much attention to the straight male id, to desires so base, simple, and overwhelming. Roth celebrates Portnoy's offenses: his objectifying, his selfishness, his fear of commitment, above all his refusal to apologize. "But why must I explain myself? Excuse myself? Why must I justify with my Honesty and Compassion my desires?" Portnoy is defiantly all surface; "I have a life without latent content," he says.

Portraying the sex-crazed male impulse with any complexity or sensitivity of observation is perilous. Roth gets away with it through self-deprecating humor and heady, exuberant prose. More risky is Updike's take, as he largely drops the comic approach and attempts to consecrate straight male desire. *Rabbit, Run*, published in 1960, portrays a 26-year-old man fleeing the confines of his domestic life like a convict on the lam. The typical Updike protagonist has a complicated, though committed, relationship to the Christian church, and in *Rabbit, Run* Christian imagery punctuates Harry "Rabbit" Angstrom's erotic explorations. After leaving his wife, Janice, Rabbit takes up with an ex-prostitute, Ruth, and promptly impregnates her. The morning after their coupling, the two are woken by church bells. Rabbit closes his eyes and prays for the various women in his life. "Help me, Christ. Forgive me. Take

PORTNOY'S COMPLAINT.

By Philip Roth.
Vintage, 289 pages, \$13.

RABBIT, RUN.

By John Updike. Ballantine,
264 pages, \$12.95.

THE SLEEP-OVER ARTIST.

By Thomas Beller. W.W. Norton and Co.,
256 pages, \$13.

SAM THE CAT AND OTHER STORIES.

By Matthew Klam. Knopf,
256 pages, \$12.

me down the way. Bless Ruth, Janice, Nelson, my mother and father ..."

Sunday morning sanctifies Rabbit's impulsive, carnal, fundamentally selfish actions. And the impulses keep coming. When he attempts to force his wife into sex, she says, "Why can't you try to imagine how I feel? I've just had a baby." His response epitomizes the disposition of the Updike erotic hero: "I can. I can but I don't want to, it's not the thing, the thing is how I feel."

MODERN MACHO

Why are straight male erotic heroes so awful, and why do we keep reading about them?

BY TAYLOR ANTRIM



GUARDIAN ILLUSTRATION BY JOHN MURPHY



80 YEARS OF AGONY

A history of confession magazines

BY JOHN MARR

Desperation drove Mindy to it. The rent was due. Her husband was in a wheelchair. She earned the money the only way she could: by submitting to her boss's "kinky sexual cravings" for one hour. Her onetime degradation staved off eviction until her husband recovered, blissfully unaware of his wife's infidelity. But her boss has gone on to kill a prostitute. At the risk of destroying her marriage, she goes to the police. "I can't take that chance that another woman might lose her life because of my silence," she confesses.

Mindy's tearstained story, "I Earned \$4000 Naked and on My Knees," appeared with similar tales of suffering and redemption in the March issue of *True Love*, a magazine almost impossible to find in San Francisco these days. *True Love* and sister confession magazines like *True Story* and *True Confessions* — with their apple-cheeked cover models enticingly at odds with cover blurbs proclaiming "Forced into 48 Hours of Kinky Sex" and "That Whore on the Street Is My Little Girl" — have practically vanished from Bay Area newsstands. They linger on at only a few independent magazine vendors,

buried behind stacks of *Business 2.0* and *Vanity Fair*. Yet confession magazines were once huge — *True Story* alone sold more than two million copies a month, and it had dozens of carbon-copy competitors. And they're still around today, selling surprisingly well outside San Francisco city limits.

Confession magazines began in the unlikely hands of Bernarr Macfadden. The reigning eccentric of American publishing and a pioneering health nut, Macfadden got into publishing by founding *Physical Culture* in 1899 to promote his heartfelt gospel of "dumb bells and carrot strips" to a pallid, constipated population. "Weakness is a crime," *Physical Culture* trumpeted. "Don't be a criminal." Unfortunately, there weren't enough readers dreaming of bulging biceps to fund Macfadden's extravagant ambitions. He cast about for another magazine idea, one that would really rake in the bucks.

And he found it right in the *Physical Culture* mailbag: letters from men "who used their \$15 Macfadden exercisers to build great muscles and still couldn't get the girl" and from "fallen women" somehow redeemed

through a regimen of fasting and India clubs. It is unclear who first actually saw the stuff of a magazine in these outpourings — both Macfadden and his ex-wife later took credit. But the premiere issue of *True Story* hit the stands in May 1919. And the rest, as they say, is history.

Early issues of what Macfadden called the first magazine "to be written by its own readers in the first person" were essentially the cream of *Physical Culture*'s mailbag. But slowly the travails of the muscle-bound gave way to real stories written to a tight, irresistible formula by slumming freelance writers and the more literate elements of the readership and edited by a staff keenly attentive to just what its audience wanted.

The classic confession story is an anonymously penned first-person account of sin and suffering, with the heroine (confessions are almost as gynocentric as Harlequin romances) sinning against conventional morality and emerging sadder but wiser from her ordeal. But contrary to popular belief (among people who don't read the magazines), confessions stories can stray (albeit not much) outside this mold. The heroine is often an

innocent victim, bedeviled by romantic or family problems not of her own making. Her travails can be mild or humorous, but the most popular stories are those that really put the heroine through the wringer. Stories about rape or the injury or death of a child consistently draw the strongest reader response.

No matter how far-fetched the situation or melodramatic the development, the background and characters are firmly rooted in a working-/lower-middle-class milieu. Confession-story characters are more likely to win the lottery or spawn conjoined twins than to graduate from college or dine at Chez Panisse. And their ultimate salvation is always found within the bounds of conventional morality: marriage, domestication, family.

Above all, the stories are "true." However, truth is a slippery concept in the world of confession magazines. Macfadden insisted, at least publicly, on literal truth, and he illustrated the stories with photos of posed models to heighten the sense of realism. And he got it, at least sometimes. *True Story* was sued in 1927 for inadvertently using the real names of a few of

its alcoholic and adulterous headlines. Even today, confession writers sign contracts stating that their stories are "based on facts gained from actual experience or interviews." Editors insist that the stories, if not literally true, at least "contain an element of truth." And a significant portion of the readers concur. Confession magazines frequently receive sincere letters and heartfelt condolence cards addressed to the more victimized heroines. And while it doesn't take a cynic to spot the fictional elements in these tales, no one has ever been sued for writing a confession story that wasn't true.

True stories or not, no one questioned the formula's appeal. *True Story*'s circulation passed the million mark in 1925. Competitors, beginning with *True Confessions* in 1922, piled into what was a rapidly expanding category. Macfadden even started three more confession magazines: *True Romances*, *True Love*, and *True Experiences*. The magazines gradually locked in on their target audience — young, working-class women — and quickly became part of the American landscape.

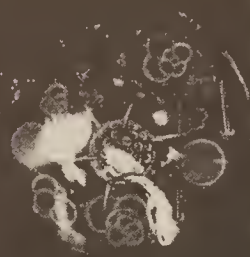
The '30s, '40s, and '50s were the golden age of confession magazines. Those decades saw the magazines' best writing. Heroines did battle with the forces of tragedy — or at least seduction — in expertly crafted stories, rich in atmosphere and the feminine concerns of the day. Readers could thrill to tales like "I Said It Could Never Happen to Me," cluck sympathetically with "The Girl They Called Bad," or weep over "Dirt Poor and Desperate." One 1947 story, "Girl-about-Hollywood," effectively captured the milieu around the Black Dahlia murder, with the party-girl heroine forced to make the choice between saving her marriage to the boy from back home and revealing her sleazy Hollywood past so an innocent man might go free. (Naturally, she chose door number two.) On the strength of such melodrama, the Macfadden confession magazines lead a circulation boom that peaked in 1958 when *True Story* alone was selling 2.6 million copies a month.

Circulation began to decline in the '60s as television made inroads into the confession audience. But, thanks to the sex revolution, the stories began to heat up, with magazines featuring lurid tales like "Carnival Rape Date" and "Sex Gang in the School Bus." This trend peaked in the '70s, when heroines routinely got artificially inseminated and attended key parties. Previously taboo subjects like oral sex ("I Made Love the Other Way") and sex toys ("He Caught Me with My Orgasm Machine") reared their fascinating heads.

Never before had the stories come so close to living up to their titles. "I Caught My Wife in Bed with My Two Best Friends" is exactly what you'd

Continued on page 7

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heterosexual men

Macho

From page 4

Alexander Portnoy and Harry Angstrom set the standard for dastardly straight men, ruled by desires that run skin-deep. They are blunt and simple and over the years have brought controversy and ridicule on their authors. A photo of Philip Roth (along with Henry Miller, Norman Mailer, and Saul Bellow) ran on a late-1970s cover of the *Village Voice* with the headline "Why Do These Men Hate Women?" On sex Updike commits the sin of piety and gets far worse treatment. David Foster Wallace went after him in a 1997 issue of the *New York Observer*: "Mr. Updike ... has for years been constructing protagonists who are basically all the same guy ... and who are clearly stand-ins for the author himself." Wallace argues that Updike's characters (and likely, Updike himself) "[persist] in the bizarre adolescent idea that getting to have sex with whomever one wants whenever one wants is a cure for ontological despair." Others have been equally unkind, if more succinct: "Just a penis with a thesaurus" is the verdict of younger readers, according to Wallace.

Who would tread this territory? Men on the prowl, like my Pound-quoting fellowship writer, invite little sympathy from contemporary audiences. And indeed, Portnoy and Angstrom, undone by their heterosexuality, have ossified into the past. Straight males in contemporary fiction are more likely to be dreamy and self-reflective, essentially harmless, like Frank Bascombe in Richard Ford's *Sportswriter* and *Independence Day* or the macho pugilists of Thom Jones's stories, the helpless fuck-ups of Denis Johnson's *Jesus' Son*, the angsty anarchists of Chuck Palahniuk's *Fight Club*. Women circulate in all of these books, but the opposite sex is not the axis of these men's lives.

Has the sexual gaze disappeared from straight male fiction? No, but sustained examinations of the erotic male hero are scarce, and it's all the more surprising given the glut of books on the female quest for love. Melissa Bank's *Girls' Guide to Hunting and Fishing* or Helen Fielding's *Bridget Jones* novels or any of their string of imitators feature single, man-seeking, somewhat neurotic women. The object seems to be marriage, or some equally significant and long-lasting attachment. Updike and Roth have taught us that men want no such thing. Portnoy rants, "How can I give up what I have never even had, for a girl, who delicious and provocative as once she may have been, will inevitably grow as familiar to me as a loaf of bread?" Little has changed since 1967; the male romance novel still doesn't exist. And the male sex novel is too queasy a genre for most to take up.

Still, there are those who would try. Thomas Beller's *Sleep-over Artist* investigates the love life of Alex Fader, who bed-hops through his 20s — selfish, immune to love or commitment: "Meanwhile, he sank into her house, her pillows, her; he experienced this as a narcotic, not as love.... He had no idea what he wanted. In the midst of

his confusion he was determined to be calm and bide his time." Fader is as slippery as he is narcissistic. He's constantly looking in mirrors, constructing fantasies with himself at the center. In bed with his new English girlfriend, he has "a medieval vision of himself marauding into the enemy's castle, a thick animal hide covering his shoulders, and raping the queen; when he was done, he'd eat some mutton off the bone. He didn't know what mutton was, but seemed to recall reading about it in some Arthurian fable. England was all about mutton. England, he thought — what a wonderful place to fuck!" This is shallow, cringe-worthy stuff. Rabbit Angstrom no doubt had similar fantasies, and was equally enthusiastic in bed, but Updike poetizes his act. Here's Rabbit in the sack: "Ruth under his eyes is an incredible continent, the pushed-up slip a north of snow." Male desire may be simple, immature, even pathetic, but its expression need not be.

So in this later generation, after Updike and Roth, who writes on the sex lives of straight men and gets away with it? There are occasional successes, especially recent fiction by Junot Diaz (published in *The New Yorker*) and some Wallace (in his satiric *Brief Interviews with Hideous Men*). But many of our best younger male writers — George Saunders, Donald Antrim (no relation to me), Rick Moody — largely avoid the subject. That leaves a front-runner in this particular field: Matthew Klam. His collection of last year, *Sam the Cat and Other Stories*, plunges into the crass, superficial world of male desire. Here is the subject of Updike and Roth given updated, accessible life. His characters are anxious, sex-crazed, shallow, but they feel authentic, speaking in vibrant, immediate prose that transmits off the page like a radio play.

Listen to Sam, Klam's first protagonist (one in a string of seven, interchangeable from story to story): "I'm such a turkey sometimes I don't know why the hell girls go out with me. That's the real mystery." The Klam guy is more innocent than Portnoy or Rabbit, less intentionally cruel, more love-struck. "I've had a girlfriend since I was in second grade, and I'll probably have one until I croak. The problem is ... I love, love women. I like to see them bark for me. That's a joke." Sam is harmless, just muddled, confused, impulsive, fucked up. He worships women, but he goes after a man he meets at a party. He stalks the guy without acknowledging that he's doing it. This gay thing, it's the birth of self-examination. "I didn't want to do anything with him," Sam says. "I didn't even think of sex with him. It didn't enter my mind. Well, of course it did." Confusion, uncertainty, and self-discovery in real time — this is Klam's territory; he actualizes male confusion, whispering it in our ear.

"Am I a good person or a bad person? I'm not a great person — I know that. I've been a certain way my whole life: Mr. Showcase, Mr. Jokey, Mr. Handshake. After a while I can't stand it." There's more self-doubt here than in Roth or Updike. Rabbit declares, "If

you have the guts to be yourself ... other people'll pay your price." Klam's characters would never make such assumptions. Still, the appetite is the same; unfettered male desire in Klam sounds like this: "Her skin is dark and tan, her hair is long and thick, shiny black. And she's got tits like in a dirty video, and a beautiful, round, heart-shaped ass — oh, man! Anyway."

So where is love? Does the male id leave room for commitment and responsibility? Portnoy leaves no doubt: "Please let us not bullshit one another about 'love' and its duration," he says. Klam's characters idealize a certain kind of love, limited, "high-school love, or freshman-year-in-college kind of love. The very, very flawed kind. That's my idea of love, actually, those endless first two weeks, early on, when all you care about is love." Men cherish such adolescent ideals, but they are fleeting. Klam's book charts an arc toward marriage, and the tone darkens as if in anticipation of disaster. In "Issues I Dealt with in Therapy" the narrator and his girlfriend Phylida go to a friend's wedding. "Picture us picturing ourselves as next in line for our own wedding weekend. (We'd already talked about what kind of ring I would get her — the stone, the setting.) Picture us wondering: Why does this feel like nothing?" As self-doubt and confusion slide toward marriage, desire hits its terminus. It's where the sidewalk ends. The collection's last story, "European Wedding," features Rich marrying Gynnie, entering a hopeless no-man's-land of defeat. He idles the day before with a baby niece: "This would be the beginning of a life of real aloneness he hadn't felt since childhood, and he wondered about the baby on his lap, and how the bond that produced this little kid then, in turn, tested women and men. Were the ways we revolt each other infinite? Revulsion did not describe the problem. He felt sorry for himself."

In Updike the backdrop of the Christian church gives some weight of purpose to Rabbit's philandering, a context of salvation. In Roth the thrill of blameless transgression preserves an exuberant and unrepentant Portnoy. The typical Klam guy (and his women, who aren't too excited about their future either) walks condemned toward commitment. It's an ignoble end, an unwavering look at the erotic male undone. We turn our gaze away because the picture is so ugly. Here's the end of Klam's fiercely honest book, Rich on the night before his wedding, grasping at sexual desire like a life preserver flung in his direction: "Their own moaning was exciting to both of them and to their aunts and mothers and relatives who were still up drinking wine — who should've been asleep — wondering about love. They sat there after, warm bodies against the old cold wall. At the end they'd done it so hard — Rich fucked Gynnie so hard he forgot he was marrying her." It's shallowness crystallized on the page, men in their most unmediated form, erotic wreckage in high relief. ♦

Taylor Antrim is a writer in San Francisco.

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Lauralee Roark & Carol Normandi
Over It: A Teen's Guide to Getting Beyond Obsessions with Food and Weight
May 16, 7:30 p.m.

Join the authors in a discussion on their organization, Beyond Hunger, which provides feedback from hundreds of young women they have counseled in their workshops on the behaviors that may lead to eating disorders and their methodology for improvement.

Laura Sachs

E-Motion®
Mind/Body Fitness Relaxation Audio Tapes
May 17, 7:30 p.m.

How does the westerner learn to incorporate relaxation into their life on a regular basis? Join mind/body fitness lecturer and creator of the E-Motion® tapes, Laura Sachs, for part two of this discussion and guided relaxation: an important antidote to our hectic lifestyles.

Peter Wright

All Things Betray Thee:
The Life and Times of a Liverpool Sailor
May 9, 7:30 p.m.

This semi-autobiographical book takes us on a journey through loss, hatred, alcoholism, and, ultimately, recovery. Peter Wright was born in Wallasey, England of an Irish mother and an English father. Come listen to him speak on this moving book.



A.K. Crump

Everything I Know about Dating I Learned in Business School
May 23, 7:30 p.m.

A successful relationship is like a business, the merging of two different enterprises into a single, mutually beneficial one. A.K. Crump, V.P. of product marketing in the technology industry, will be speaking about this humorous book written by alumni from top business schools.



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Confessions

From page 5

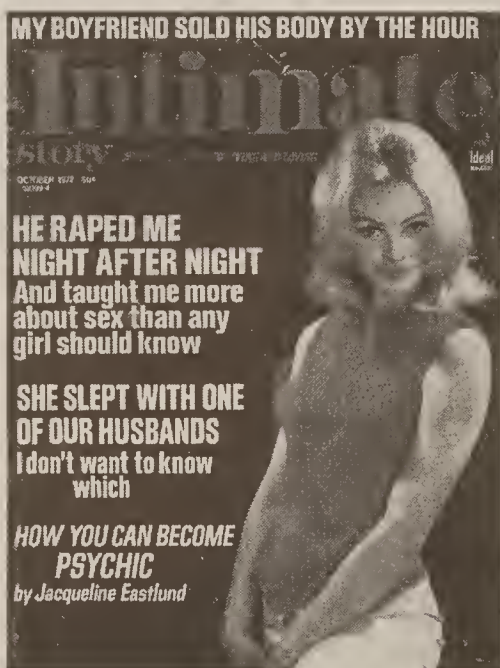
think. After getting his wife to loosen up sexually via alcohol, a rare male confession protagonist catches her doing two of his best friends simultaneously. "A sexy wife, yes — but not an alcoholic slut!" But all is not lost. She confesses that her frigidity is because of childhood incest. The story ends with the once-more happy young couple returning to a more conventional and fulfilling sex life. The descriptions of all these goings-on stop well short of being pornographic. However, even in the pages of the venerable *True Story* (the most staid and conservative confession magazine) the sex scenes were notably steamy.

Despite these spicy high jinks, circulation continued to decline steadily, and publishers began abandoning the category. Sterling/Macfadden bought the more prominent titles, adding *Modern Romances*, *Secrets*, and *True Confessions* to its line. But most of the three dozen or so titles being published in 1970 never made it much past 1980. Long-running confession magazines like *Real Story* and *Daring Romances* joined marginal titles like *True Love Secrets* and *Exciting Confessions* in the wholesale exodus from the news racks. The last non-Macfadden titles, *Personal Romances* and *Intimate Story*, somehow managed to stumble through most of the '80s. But they were crude shadows of their once-lascivious selves and justifiably died unnoticed, unmourned, and unmissed.

By the '80s, Macfadden's seven titles were essentially a monopoly. They reflected the increasingly conservative tone of the Reagan years. There was a growing emphasis on family problem stories and romance stories that left the reader at the bedroom door when the action grew heated. The hot cover lines cooled down to stuff like "His Sweet Loving Warms My Winter Nights" and "All Those Love Lives I Have to Tell." The stories inside were equally mild. Even in a promisingly titled tale like "Terror behind Our Bedroom Door," the heroine's chaste, conventional monogamous relationships are only marred by one soon-to-be ex-husband getting rough once. Fortunately, this alarming trend ultimately reversed itself. Contemporary confession readers can now thrill to tales like "My Coworker Wants to Rape Me" or "My Best Friend Is a Junkie Whore."

Confession magazines may not be the publishing sensation they were during the '50s. But unlike their cousins, the all-but-extinct true detective magazines, they are alive and well, with a steady circulation based in the Midwest and the South. A Macfadden editor describes her readership as "the typical American woman, from 18 to 80." Many readers, hooked since they started sneaking their mother's *True Story* back in the '50s, continue faithfully to buy a copy of every title every month.

True Story, *True Confessions*, *True Romance*, and *True Love* still come out monthly, and *True Experience* makes a special appearance from time to time. *True Story* remains the circulation leader. It is the most conservative, traditional title, offering gentler ordeals and sweeter romances. Its intensely loyal readership wouldn't have it any other way. *True Confessions*, true to its title, leans more toward gritty confession stories, rape and murder



being no strangers to its pages. *True Romance* tends toward the timely, tabloidy tales — they had a Cuban raft story at the height of the Elián fad. And *True Love* favors confessions heavy on sex and romance. "It's the dirtiest of the books," editor Alison Way says, describing a story about a woman seduced on a roller coaster, slated for a forthcoming issue.

It's easy to look down on confession magazines for their lack of literary pretense. But there is something impressive about how they've kept their integrity, resolutely staying the course in the face of the wholesale changes that have swept the publishing industry over the past 30 years. A confession magazine of 2001 isn't really all that much different from a confession magazine of 1930. They may not sell as many copies as they did back then, but they're still outselling McSweeney's. And that's worth noticing. ♦

John Marr is the author of "Have My Children Been Drugged? Yes, I Did It," *True Confessions*, December 1993.

The Booksmith

May Author Events

MICHAEL MOORCOCK — TUESDAY, MAY 1, 7 PM



Begun in 1972, Michael Moorcock's acclaimed Elric saga is one of the most intricately detailed and beloved series in the history of fantasy fiction. With *The Dreamthief's Daughter*, the first new "Eternal Champion" novel in a decade, the British-born author returns to the epic that has won him countless readers.

SUSAN MILLER — WEDNESDAY, MAY 2, 7 PM



In *Planets and Possibilities*, columnist and author Susan Miller shows how astrology can help individuals envision new possibilities for the future. Encompassing comprehensive Sun sign descriptions, mythology, and the significance of the planets, Miller goes beyond typical astrology texts to explore the world beyond the Sun signs.

PAUL COLLINS — THURSDAY, MAY 3, 7 PM



Banvard's Folly, by McSweeney's contributor Paul Collins, presents unforgettable portraits of forgotten people: men and women who might have claimed their share of renown but who, whether from ill timing, skulduggery, the tinge of madness, monomania, or just plain bad luck, leapt straight from life into thankless obscurity.

MARGARET CHO — MONDAY, MAY 7, 1 PM



Comedian, icon, TV star, role model, trash talker, and self-proclaimed fag hag Margaret Cho reveals herself — fierce, funny and wise — in her first book, *I'm the One that I Want*. The San Francisco-born comic returns to the city where it all began with a mid-afternoon book signing.

TERRY PRATCHETT — THURSDAY, MAY 10, 7 PM



Terry Pratchett is one of the world's best selling authors. He is also one of the funniest. Now comes *Thief of Time*, an ingenious work of satiric fiction about a world where time is a precious resource managed by the Monks of History — and threatened by the construction of the world's first truly accurate clock.

AMY FUSSELMAN — THURSDAY, MAY 24, 7 PM



Amy Fusselman is the winner of a contest for the best book about electrical engineering on boats. The result — which is only tangentially about boats and engineering — is *The Pharmacist's Mate*, the fourth title from McSweeney's. There is almost no way to communicate how moving this book is. It will be loved by those who read it.

KATIE HAFNER — THURSDAY, MAY 31, 7 PM



The Well, by New York Times reporter Katie Hafner, is the story of the pioneering virtual community that changed the way the world communicates. Filled with memorable characters, enduring relationships, and surprising events, it is also the dramatic story of love, death and real life in one of the most fascinating communities to emerge in the past two decades.

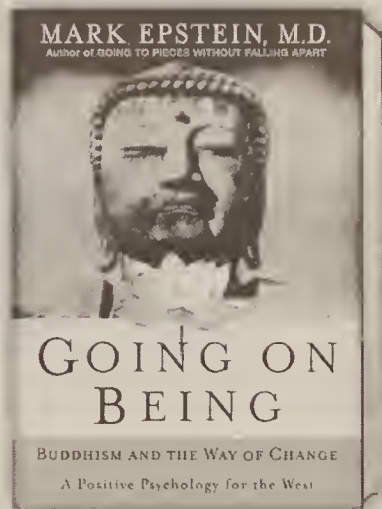
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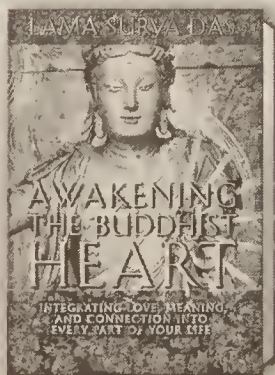


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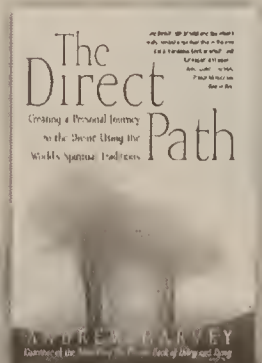
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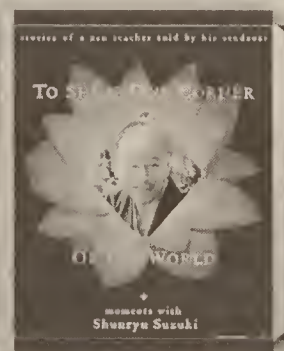
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short cuts



The Superpowers: A Short History

By Paul Dukes. Routledge, 208 pages, \$21.95.

With chapters titled "Conception," "Gestation," "Youth," and so on, *The Superpowers* is less a history of the United States and the Soviet Union during the cold war than it is a biography of two lives, each of which, as de Tocqueville predicted in 1835, seemed preordained "to hold in its hands the destinies of half the world."

It falls short of being a populist history, but it's a less stuffy read than you'd expect from an academic: Dukes is equally interested in the influences of national radio and literature, the technology race, and the machinations of governments.

Like many such histories, it begins with a long look at the similarities in, even parallels between, the way Russia and the United States rose to power on the geographical and cultural edges of Europe. The ironies don't escape notice either: in the 1920s, for instance, rampant capitalism in America was persistently undercut by labor unrest, while Russian socialism was being built on a foundation of New Economic Policy capitalism. Most significantly, Leninism and Wilsonism embodied equal and opposite approaches to internationalism in the post-World War I new world order.

De Tocqueville was right, for a few years, anyway. But according

didn't mean the relationship was over. The question now is whether this time in the lives of the greats is one of death or rebirth.

Randy Lyman

RE/Search Real Conversations 1

Edited by V. Vale. RE/Search, 240 pages, \$12.95.

Since founding seminal punk fanzine *Search and Destroy* in 1977, V. Vale has been honing the humble Q&A interview into an art form. In its pages of *SD* and its successor, the RE/Search book series, he's chatted with everyone from Jello Biafra to William S. Burroughs with sublime results. Vale could probably make an interview with Julia Roberts interesting.

Real Conversations 1 upholds the tradition. Instead of sticking to the tight themes of such classic RE/Search volumes as *Pranks!* and *Modern Primitives*, the talk in *RC1* flows freely, loosely centered on preserving the bohemian spirit in a corporatized world. Conversations bounce around, touching on everything from paganism to "what I'm reading..." And whatever the topic, interviewees Biafra, Henry Rollins, Billy Childish, and Lawrence Ferlinghetti have plenty to say.

As always, the interviews are insightful, fascinating, and often hilarious, from Rollins's surprising view of the major record labels versus the indies and Biafra's take on the unpleasant aspects of celebrity

to Childish's art theories ("Everyone — try painting!") and Ferlinghetti's stories about the early days of City Lights bookstore. It's a must for all RE/Search fans.

John Marr

Kick Ass: Selected Columns of Carl Hiaasen

Edited by Diane Stevenson.
Berkley, 447 pages, \$13.95.

Before Elián and the Florida election, readers might have thought Carl Hiaasen was exaggerating in satiric novels such as *Tourist Season* and *Sick Puppy*. But this 1999 collection, just out in paperback, of his columns for the *Miami Herald* makes it even clearer that much of his fiction is grounded in fact (as well as a biting wit and moral outrage over what is being done to his state).

You'll understand why things went so wrong in Florida far better by reading these columns — even though they were written between 1985 and 1999 — than by consuming any of the quickie books on last fall's election fiasco. Back in 1997, Hiaasen noted, "But in Miami the term 'tainted elections' is a whimsical redundancy." And when a man caught on fire that year in Old Sparky, he wrote, "But, once again, the state of Florida looks like it's being run

by a bunch of dumb-ass rednecks who couldn't fix a toaster, much less an electric chair."

Although Hiaasen writes about local issues, his passionate columns about developers (he refers to them as "greedheads") destroying the Everglades resonate here. It's too bad there isn't someone like him at one of our daily papers. Luckily, even after you've finished the book, you can go to www.herald.com, click on "Opinion," and continue to read his columns every Wednesday and Sunday.

Steve Rhodes

Yellow Journalist: Dispatches from Asian America

By William Wong.
Temple University Press,
272 pages, \$22.95.

Featuring work by perhaps the premier Asian American journalist of our time, William Wong's first-ever collection of essays and articles is an exhaustive compendium of writing on the state of Asian America. The former *Oakland Tribune* columnist includes more than 30 years of musings in the anthology. Short pieces are interspersed with a handful of extended essays, all loosely organized into a dozen or so categories ("Politics," "Immigration,"

Continued on page 10

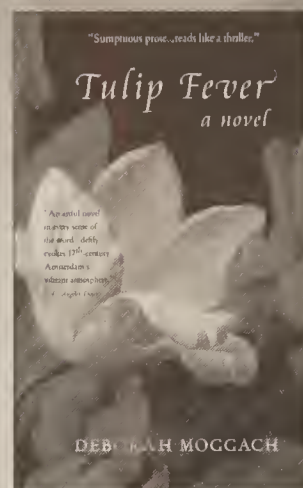
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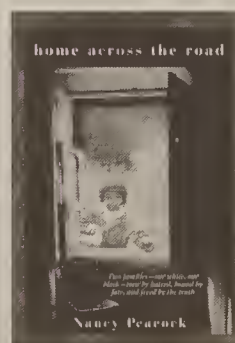
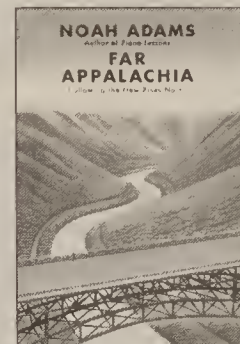
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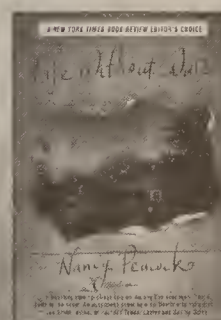
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MARCEL PROUST

Translated by Joachim Neugroschel
Introduction by Roger Shattuck

From page 9

While his knowledge base and political acumen allow him to tackle large issues dealing with immigration policy, the media, interracial dating, etc., Wong always has an eye toward the intimate and personal. Many of his essays use personal stories to illuminate large-

lacks much ornamentation, his direct manner and economy of language reflect his years of journalistic experience. He sometimes finds his most compelling stories in unlikely places, such as his piece on Filipino barbers or his thoughts after visiting his parents' Chinese village. What remains consistent



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in all his writing is a steadfast commitment to political activism coupled with a belief in the importance of everyday human life.

Oliver Wang

The Complete Short Stories of Marcel Proust

By Marcel Proust. Translated by Joachim Neugroschel. Cooper Square Press, 200 pages, \$25.95.

In *The Complete Short Stories of Marcel Proust*, the first translation in over 50 years of Proust's precursors to *Remembrance of Things Past*, the famously ailing mama's boy does small things well, like describe rich Parisians. Proust infiltrated French society seemingly just to bring us its wonderful pomposity and caprice, and even as a young man he does so thoroughly. "The members of high society are so mediocre," he writes in "Violante or High Society," "that Violante merely had to deign to mingle with them in order to eclipse nearly all of them."

Also thoroughly explored is sickness: Proust was asthmatic, allergic to strong light, and a hypochondriac to the point of avoiding baths (he preferred to dab himself with a collection of damp towels). And Proust doesn't skimp on illness in these stories. His characters are dying or having conversations with the dying. (This dying, in turn, isn't so much dark as it is an annoying obstacle to living, which is done so intensely, and sensitively, that some sort of crimp is inevitable.)

It's the intense sensitivity that makes these early characters recognizable. That and their obsessiveness — George Eliot's characters are sensitive, too, but they move on after a few hundred pages. But often obsession (years later described by Proust better than any other writer) appears here without subtlety:

"Monsieur Legrand, is it better for my uncle to believe or not believe that I know that he knows that he's dying?"

"He must not believe it, Alexis!"

"He won't bring it up."

"He won't bring it up?"

Extravagant worrying, just like in *Remembrance*, but squeezed into the shorter format, Proust sounds like a cartoon version of himself. In general, the stories seem not just undeveloped, but ill-suited for the kinds of ideas he was working with. They condense too much:

Her initial need to confide in someone arose from the first disappointments of her sensuality, emerging as naturally as the first satisfactions of love normally emerge. She had not as yet known love. A short time later she suffered from it, which is the only manner in which we get to know it.

In the foreword, Roger Shattuck urges us to not just read the book against *Remembrance*, but to regard it distinctly as well, à la *Dubliners* vs. *Ulysses*. But *Dubliners* is much better than these stories. These are didactic and un-moving, and not particularly funny.

The Proust of *Remembrance* is also didactic, no doubt — he tells us

exactly and directly how love, jealousy, worry, illness, betrayal, and memory work — but he's so correct, and the narrator's voice so lovable, that we eat it up.

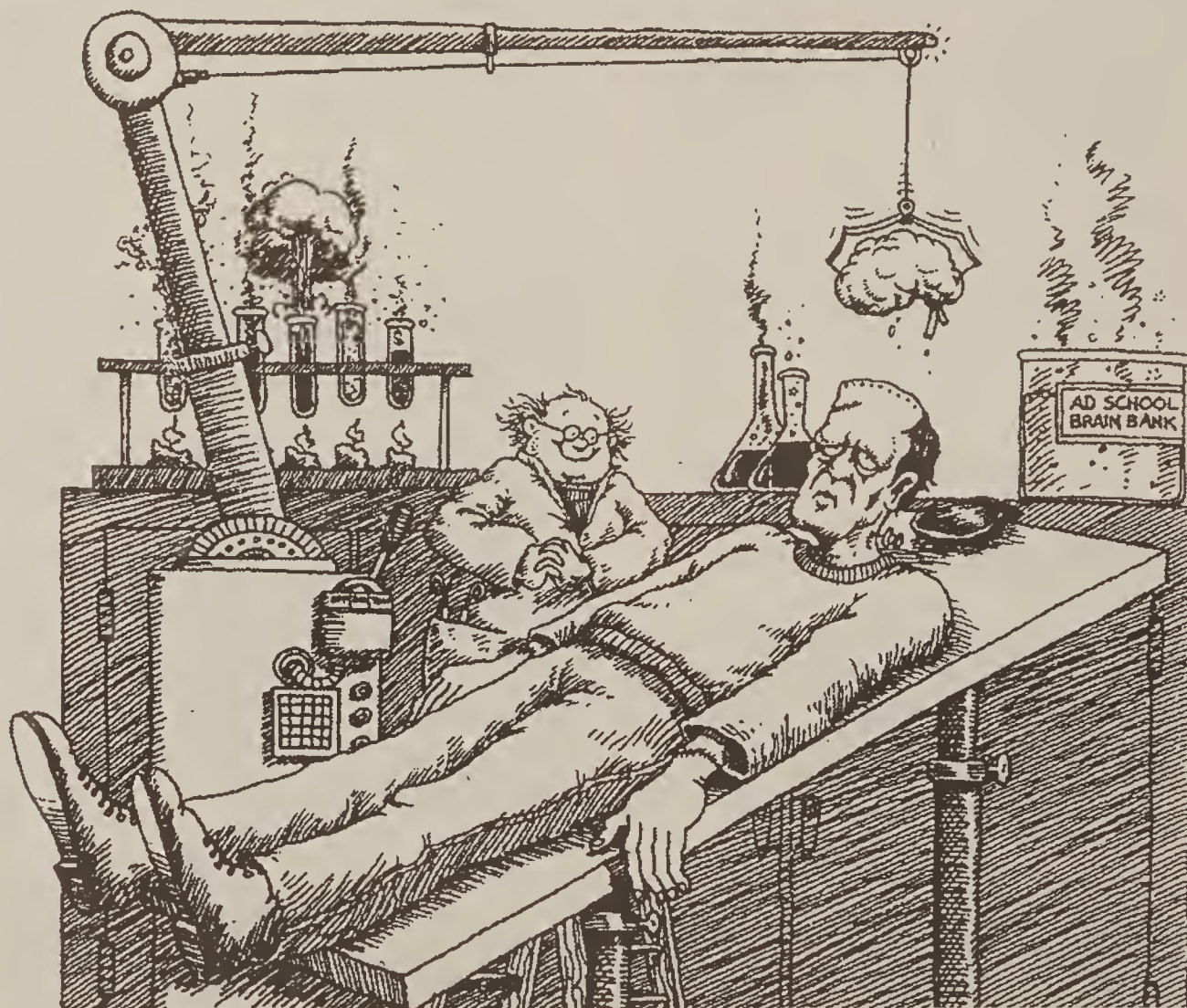
It's disappointing, letting this collection fall under such a predictable shadow — you even feel like a terrifically obnoxious Proust character who, say, insists on comparing a dinner guest to

her obviously superior mother — but the writing simply feels unfinished. When he writes that "the sky and the earth and his soul were suffocating him under their weight," for example, it's a shade of purple we'd never expect after *Remembrance*.

Still, Proust occasionally emerges just as we like him in these stories. A sick man in "The

Death of Baldassare Silvande, Viscount of Sylvania" clenches his teeth "to cloak a joy that did not strike him as very sublime," and this is the Proust we know, giving us sympathetic people in complicated gestures. They're funny and sad, and at their best, unstable and probably in need of a doctor.

Chris Colin



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The world according to leonard

BY DEBORAH PEIFER

If there was an iconic couple among the literati of the 20th century, surely that couple was Virginia and Leonard Woolf. Co-founders of Hogarth Press, they published work by writers such as Katherine Mansfield, T.S. Eliot, E.M. Forster, and Robert Graves, new and experimental essays, poems, and novels that contributed to the intellectual life of England and the world. Leonard wrote two novels, as well as various books on political theory. Virginia, of course, wrote some of the great novels of the century, including *Orlando*, *The Waves*, *To the Lighthouse*, and *Between the Acts*.

The Woolfs' personal lives have also been the stuff, if not of legend, then at least of great interest. In the received wisdom of their marriage, Virginia was the mad artist, who, fear-

exploration *Who's Afraid of Leonard Woolf?*, and she makes a powerful and compelling case not only for Virginia's sanity but also for Leonard's villainy. You might just come away from this well-written and thoroughly researched biography with even more admiration for Virginia's tenacity, and for her ability to write so well under such brutal torment.

Leonard entered the picture by way of Thoby, Virginia's brother, whom he met at Cambridge. After doing considerably less well in his examinations than he had anticipated (he never lost his belief in his own brilliance, despite his poor showing), Leonard joined the foreign service, but over time he was convinced that he deserved to live the life of an intellectual in London, a choice that required an independent income. He determined to marry Virginia Stephen, his second choice between the Stephen sisters, owing to Vanessa Stephen's decision — in his view an unfortunate one — to marry Clive Bell. Virginia was beautiful and well connected and had that all-important independent income.

Coates argues that Vanessa and Leonard conspired to convince Virginia that marriage to Leonard was in her best interest. Virginia needed to be cared for during her bouts of depression, and the newly married Vanessa "had now become extremely anxious to shift the burden of her responsibility for her sister onto someone else as soon as possible." The power of her sister's persuasion and Leonard's seeming adoration did the trick,

Virginia to write for money, so that he did not have to work for money, continued throughout the marriage. Just months before Virginia's suicide, Leonard once again told her that they were in dire straits financially and that they faced ruin "because they might have to draw on the capital that she had painfully built up over the years by her writing."

Of course, his threats were unfounded. In fact, Coates points out that "after her death, Leonard lived on the interest of Virginia's fortune and the money he made publishing her work."

WHO'S AFRAID OF LEONARD WOOLF: A CASE FOR THE SANITY OF VIRGINIA WOOLF.

By Irene Coates. Soho.
458 pages, \$25.


In what is perhaps her most shocking conclusion, Coates argues, compellingly, I believe, that Leonard deliberately manipulated Virginia during her last months, convincing her that suicide was her only possible choice. He was helped, perhaps unwittingly, by Vanessa, who, knowing that Virginia was depressed and exhausted, wrote to her: "What shall we do when we're invaded if you are a helpless invalid" (emphasis added). Coates suggests that Leonard deliberately cut Virginia off from friends who might have reassured her that an invasion of England by the Nazis was unlikely. Threatened with a Nazi invasion and an impoverished old age, depressed and exhausted, Virginia would have been an easy mark for a master manipulator like Leonard. On that fateful day he left her alone, giving her plenty of time to walk down to the river and drown herself. In light of her previous suicide attempts, his decision to leave her alone makes it difficult to reach any other conclusion but that he wanted her death. Coates declares: "I feel free to interpret the known facts on the assumption that Leonard Woolf, in the spring of 1941, wanted Virginia to die and finally assisted her to do so." Let us take it as a given that no one living knows with certainty the intimate details of Virginia and Leonard's relationship, nor the details of Virginia's last day. Using the writings of Virginia and Leonard, Coates offers what may be the closest picture we'll ever have of the last moments of Virginia's life.

From the moment of Virginia's death Leonard began constructing the myth of his sainthood, of the many sacrifices he made in his own life to care for Virginia. Coates argues compellingly and persuasively for a different understanding of Leonard and Virginia.

"Only by taking a much closer look at her husband," Coates writes, "can we realise just how difficult life was for Virginia, and how courageously she rode its treacherous waves." ❖

Deborah Peifer is a Bay Area critic.

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ing another breakdown, drowned herself in the River Ouse. Leonard was the self-effacing saint who cared for her throughout her illnesses and managed to provide her with enough stability to enable her to write, at least until the last fateful day. But what if the received wisdom was untrue? What if Leonard was not a saint but a man insistent that she devote herself utterly to him, rigidly convinced of his marital right to mold his wife to his needs, regardless of her worth as a human being? What if Leonard was, not to put too fine a point on it, barely one half step removed from being a complete shite?

Irene Coates raises these and other significant issues in her extraordinary

and the pair were married.

Virginia knew from her earliest childhood that she would be a writer, but her intention was to write novels. That vocation was disturbed when Leonard took charge of their finances after the marriage. Despite the fact that she brought more than £9,000 to the marriage, and he a mere £506, he insisted that "she write reviews and articles for which she would be paid, and argued that she must limit her spending so that he would not have to look for a job. In this way, he interfered with her sense of herself as a creative author. He was writing the Woolf novels, not she." This pattern, of Leonard's pleading poverty and forcing

The politics of love

BY DIANA SCOTT

As anyone who's been in love knows, the tenderest feeling has a distinct political dimension: the jostling for position, the confrontations and betrayals and reconciliations. And as anyone who's been in love in San Francisco knows, affairs of the heart are that much more complex — and perhaps bewildering — when conducted in a setting that's long been a sociopolitical rift zone. The personal has always been very much political, at least here, as two new works of historical fiction set in the city demonstrate, and the prospect of crossing the dominant culture's social boundaries — of race, age, gender — is not without its attractions.

THE LOST DAUGHTER OF HAPPINESS. By Geling Yan. Translated by Cathy Silber. Hyperion, 288 pages, \$22.95.

SECRET LOVE. By Bart Schneider. Viking, 288 pages, \$25.95.

Geling Yan's *The Lost Daughter of Happiness* follows the journey of Fusang, a young Chinese bride hijacked from her ancestral home and taken by ship across the sea to San Francisco, where the husband she's married by proxy but never seen has moved and where she is sold into prostitution.

Fusang's story unfolds in the course of an intimate conversation/meditation between the author and the subject of her research. Gold rush San Francisco was an ugly place where mobs of disappointed prospectors ruled the streets, often attacking hated Chinese men who worked for slave wages on the railroads and sent their money back home. Chinese women were scarce (even before the Exclusion Act), except for those impressed into the yellow slave trade as prostitutes. Among their frequent customers were Americans barely in their teens, like Chris, the young white man smitten with Fusang at their first inexperienced encounter, who pursues a great, frustrated love for her over the course of the novel. But such erotic fascination with exotic "otherness" can be released as mob destructiveness. As Yan observes, "Infatuation with someone who you don't understand is as violent as hatred."

Yan, a Shanghai-born writer who migrated to San Francisco after the 1989 Tiananmen Square massacre, teases out the emotional thread of Fusang's life, drawing on clues from 160 historical accounts tracked down through city libraries by her own non-Asian partner. Fusang, the author makes clear, was no ordinary woman. Her beauty, lack of guile, and uncanny centeredness — her serenity — served her well into old age. Her instinctually "harmonious" life choices — as she debates whether to throw in her lot with Chris or with the bold Chinese populist-outlaw Da Yong (known by a string of aliases), who

values her like a prized possession — enable her not merely to survive, but to wrest deep moments of pleasure from a cruel destiny.

Fusang's unwitting migration from inland China to California prefigures Yan's own by 130 years, and there are other parallels as well. As a child, Yan witnessed "the cultural revolution and those orgasms they called rebellion," which deeply informs her penetrating literary offering (beautifully translated into English by Cathy Silber). Her passionate pursuit of emotional truths behind historic headlines (real accounts of police raids on slave-auction halls, mobs torching Chinatown, and other acts of "frontier justice" by both Anglos and Chinese) is partly motivated by her wish to better understand historic antagonisms between the races, which are still playing out in her own "fifth wave" migration. Her imaginative history breathes.

It's also a quest to unearth a certain kind of love: "love that is instinctual, that goes way back, that movies relieve us of the trouble of experiencing," love that's worth dying for, and from which — the author observes — marriage protects us.

Yan is independent-minded, even defiant in her tale of socially forbidden love, challenging the self-important moralism of missionaries and other would-be "rescuers" — like Chris — of Chinese (but not Caucasian) whores as the flip side of racial hatred. Chris's strong sense of right and wrong serves him less well than Fusang's grasp of her limited options. The author suggests mischievously that it's hard to know what white people are thinking.

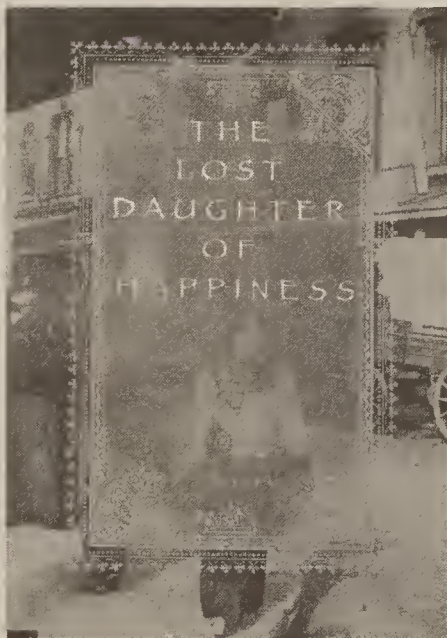
I'm not sure whether Yan's comparison of Maoist China and gold rush San Francisco are entirely on target, and her picture of Fusang may be a bit idealized: although she and her outlaw-warrior were both survivors in a time of great social unrest, their roles remained traditionally gendered. For her wonderful book, however, I have tremendous admiration. What a rare opportunity it gives us to recover unspeakable truths and powerful emotions, previously hidden.

Bart Schneider's *Secret Love*, set in San Francisco and Berkeley in the 1960s, is a sometimes breezy, sometimes bittersweet story of an interracial affair. Jake, a middle-aged Jewish lawyer-activist (widowed with two kids and a bigoted old father) can't

get enough of Nisa, a beautiful 28-year-old, UC-educated "mulatto" actress (her mother's a society woman who sends checks from afar; her father's a black musician long gone from the domestic scene). Nor can he introduce her to his family.

The action cuts back and forth from a sit-in at the Cadillac showroom on Van Ness, where Jake and Nisa meet, to her pad in North Beach, running through a number of emotional stops, including her doubts, his haunted backpedaling, and a heart-wrenching emotional standoff. Staged against the blossoming free-speech and civil rights movements, on the cusp of black nationalism, the book's clipped pace (if not its jazz-riffy tone) evokes mystery stories set in San Francisco. It even opens with a small one: who's sent Jake hate mail spread with peanut butter?

For all the novel's youthful insouciance and colorful political subtext, a movie version would be X-rated for its



randomness (steamy lovemaking with erotically placed kumquats; foreplay in the backseat of a cab; "hand-job" intimacy under the table of a smoky jazz club). Jake, abstinent for a year after his wife's suicide, now experiences life genitally; Nisa, wary of disappointment, is more than his match. But we know too little about her, or, for that matter, other key characters, to care much.

Intolerance of the city's gays, by both whites and black nationalists, is one of the book's dirty little love secrets, as is the gap between politically idealistic slogans and personally ambivalent acts. Characters, somehow dominated by place and plot, don't seem to grow much, but perhaps they come to see themselves more clearly.

Schneider's Jake, in his rueful recognition of his own failings, seems to stand for the unfulfilled promise of the '60s and the heady chutzpah behind the belief that we could change society without changing ourselves. For all his visibility among poets and protesters, Jake is plagued by roads not taken, connections missed, personal growth not achieved. But why blame the dream for the dreamer's rude awakening? ❖

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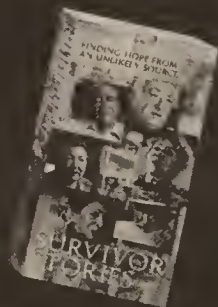


**Before you dismiss my belief,
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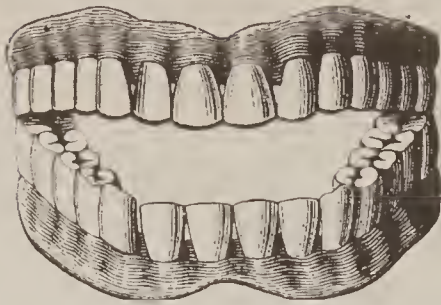
-Marion Parkhurst

"Some say you can't be Jewish and believe in Jesus. I disagree. But before you dismiss my belief, you should know that in addition to being Jewish, I'm also a Holocaust Survivor. And my decision to embrace Jesus came only after many years of soul searching and study. All I ask is that you hear my story and those of several other remarkable Jews who have suffered greatly and now truly believe in Jesus." It's all in the Survivor Stories video and it's free. To order your copy of this important film,

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WRITERS BITE BACK



THANKS, BRAD!

By Michelle Tea

I do most of my writing in bars. It used to be coffeehouses, but the places shut down so early — ten o'clock, midnight if you're lucky — just as I'm hitting my stride. As people upended chairs on the tables around me, I'd collect my writerly accessories: notebooks, a clatter of pens, every book Eileen Myles has ever written, and a half-smoked pack of cigarettes. And I'd lumber wildly down Valencia Street, my latest caffeine-born, half-formed thought bobbing in my brain like a bubble that could pop at any moment. I'd have to find a bar, someplace that could give me a few more hours. My choice of beverage switched from Fast to Slow, and the cigarettes continued.

After a while I just started skipping the coffee shops all together, settling down at a bar for the long haul, eight-pee-em 'til two in the morning. And it doesn't matter which dive I pick, or where I lay my notebook; the same things always happen: (a) someone tells me to put out my cigarette, and (b) a guy, guys, hordes of men, come uninvited to sit at my sticky barroom table.

If I had friends who were straight ladies, I would share with them this ultimate how-to-score-a-man pickup trick: Sit by yourself at a bar. Write in your notebook. Make no eye contact with anyone. Appear to be completely content and engaged with yourself. I promise that a man will wobble your way, eager to share with you how *fascinated* he is by the fact that you're *writing*, how you've been *writing* all night, my god, you haven't stopped!

The unsolicited conversations I have with men while writing at bars always open with the same stalker-esque bit of patter: "I've been watching you all night." Great! Let me reflect a moment on what I look like while writing, while seized by the muse. I smoke a lot, an ugly habit. Not long, luxurious French inhales but the compulsive sucks of a tweaker, each cigarette lit from the last, getting all yellow and stinky with nicotine. Also, I chew my lips, or the sides of my cheeks, giving my face a collapsed appearance. I drool.

Writers are all a bit mentally ill, and it shows. None of this stops the boys from joining me. "I just had to ask — what are you doing?" Um, I'm Writing. I'm not baking a pie, here. I stare at the stranger as if he were an idiot. This never works. These people *are* idiots, and people must make that face at them all the time. They think that's just how people look.

Probably half of these men will ask me what I'm studying, or what school I go to. I understand that I radiate the irresponsibility and wonder of youth, but I'm 30. I also know that You're Never Too Old To Learn!, and lots of 30-year-olds are in school, but tell me, what kind of a student would study in the Albion, Budweiser bottles piling up around her? Having last picked up a pen many years ago, at a final exam, these Brads can't imagine anyone writing for pleasure. They're stunned.

"You're writing a story!" the boys marvel. "Why, tell me all about it!" Which is when I have to get bitchy. I say, If You Leave Me Alone And Let Me Finish, Maybe Some Day You'll Be Able To Read It! I say, You Are Really Interrupting Me. Sometimes, as they settle their blocky asses into the chair opposite me, guys ask, "I hope I'm not interrupting?," and I say, Yup You Are, which they ignore, plowing onward with something like, "I just wanted to know if you're a poet. I'm a poet, I write a lot of poetry!" To which I reply, scornfully, I Hate Poetry And I Hate The People Who Write It.

Perhaps the most enraging, though mercifully brief, assault comes from the dudes who rap on my table as they exit the bar, leaving me with a bit of encouragement. "Been watching you write, keep it up! Maybe we'll see you published some day!" Gee, You Think So! Thanks For Believing In Me! I carry on, filled with new hope for my future. Thanks, Brad!

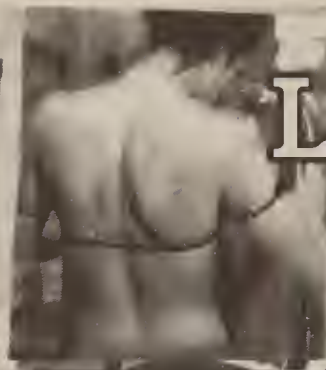
Some nights ago at a particularly alcoholic bar, I felt the familiar sensation of a man coming in my direction, a shadow falling across my notebook. I looked up with a growl tensed in my throat.

It was an old, gnomish guy, his beard long and pointy, his clothes raggy and askew, placing a fresh beer at the edge of my table. "Don't let me interrupt you," he said quickly. "Just think it's great that you're so focused, nice to see that. Keep up the good work." As he turned back toward the pool table, a drunken regular seized the moment and staggered toward me, bleating, "Yeah, whaddaya writin' over there anyway?" The old man turned back, barking, "Get away from her! She's gonna make something of herself! She's not gonna be a bum like you!" I looked at the guy and shrugged as he backed away with a melodramatic look on his face. I bet he's a poet, too.

So, boys, next time you observe a solo female diligently inscribing her notebook at your local watering hole, resist that powerful urge to impose yourself on her. Just place a fresh beer atop her table, and then quickly scurry away. ❖

Michelle Tea is the author of *Valencia*.

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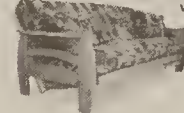
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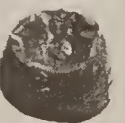
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STACEY'S EVENTS



Tuesday, May 1st @ 12:30
GERALD NICOSIA
HOME TO WAR: A HISTORY OF THE VIETNAM VETERANS MOVEMENT

Encompassing 12 years of research, *Home to War* is a monumental work presenting a comprehensive account of the experience of America's Vietnam veterans, who returned from the battlegrounds of Southeast Asia to fight a different war at home. This author of the highly acclaimed Jack Kerouac biography, *Memory Babe*, paints a vivid picture of these American heroes who were rejected by the nation in whose name they fought.

Wednesday, May 2nd @ 12:30
DIANE JOHNSON
LE MARIAGE

From the author of the acclaimed bestseller, *Le Divorce*, comes a comedy of errors once again set in the world of Americans in Paris. Anne-Sophie is a young Frenchwoman engaged to an American journalist, and together they are on the hunt for a reclusive film director who may have a valuable stolen manuscript. Join us as we celebrate the paperback release of this classic comic novel from one of our most astute cultural critics.

Thursday, May 3rd @ 12:30
MODERN SPIRITUALITY
NILES GOLDSTEIN

GOD AT THE EDGE: SEARCHING FOR THE DIVINE IN UNCOMFORTABLE AND UNEXPECTED PLACES

Throughout history, there has been a strong tradition of seekers who look for revelation outside conventional religious settings and encounter God in moments of anguish, terror, and pain. In *God at the Edge*, Rabbi Niles Goldstein recounts some of his own experiences in tough and scary situations, and explores how a deeper connection to God can be found in life's shadows.

Friday, May 4th @ 12:30
GELING YAN

THE LOST DAUGHTER OF HAPPINESS

From one of China's most acclaimed novelists, *The Lost Daughter of Happiness* tells the story of Fusang, a young Chinese woman sold into slavery as a prostitute in 19th century San Francisco, and the white teenage boy who falls in love with her. This tale of forbidden love explores the immigrant experience and the complex relationship of race and sex in America.

Wednesday, May 9th @ 12:30
EVOLUTION OF A WRITER
ANITA RAU BADAMI
THE HERO'S WALK

Popular Canadian author, Anita Rau Badami tells the story of the Raos, a large and colorful working-class family in India. Life-shaking tragedy and the addition of a new family member changes them in unexpected ways. Join this talented writer as she reads from her novel and discusses the writing process.



Thursday, May 10th @ 12:30
TERRY RYAN

THE PRIZE WINNER OF DEFIANCE, OHIO: HOW MY MOTHER RAISED 10 KIDS ON 25 WORDS OR LESS
In the 1950s, when contests were a major form of publicity for companies of all kinds, Evelyn Ryan had a gift for writing clever jingles and slogans that often made her a winner. She then used the prize money to support her family in the face of poverty and an alcoholic husband. Terry Ryan celebrates her mother's resourcefulness and



Tuesday, May 8th @ 12:30
PICO IYER & MARTHA SHERRILL
THE GLOBAL SOUL & THE BUDDHA FROM BROOKLYN
Why have eastern religions such as Buddhism risen so dramatically in popularity in America in recent years?

And how can Buddhism be compatible with a modern American lifestyle? In a fascinating conversation, Pico Iyer, whose book *The Global Soul* examines the effects of globalism on cultural identity, and Martha Sherrill, who tells the story of an American woman who founded her own Buddhist temple in New York in *The Buddha from Brooklyn*, will discuss these questions and the unpredictable impacts of globalism on spirituality.



shows how one woman's will and creativity transformed her own life and the lives of her children.

Friday, May 11th @ 12:30
MODERN SPIRITUALITY
SARAH YORK

PILGRIM HEART: THE INNER JOURNEY HOME

In *Pilgrim Heart*, Susan York taps into the roots of longing that spiritual seekers share and shows them how to walk the path of their own sacred journey—in the form of travel or a more internal examination of self. Drawing on her personal journeys from Himalayan mountains to Scotland, York guides readers along the pilgrimage toward their own spiritual home.

Monday, May 14th @ 12:30
Ted Gup

THE BOOK OF HONOR: THE SECRET LIVES AND DEATHS OF CIA OPERATIVES

In the CIA headquarters stands a huge marble wall with seventy-one stars carved into it, each representing an agent who has died in the line of duty. However, CIA records only name thirty-five of them, citing national security reasons for concealing the others' identities. Journalist Ted Gup sorted through thousands of documents and interviewed CIA officers in his attempt to tell the stories of the unnamed agents.

Tuesday, May 15th @ 12:30
W.D. WETHERELL
MORNING

Author W.D. Wetherell has created a highly readable saga about the early years of television and the endurance of familial love. *Morning* tells the story of Alec Brown, a biographer who is researching the life of Alec McGowan, host of the first-ever morning television show, who was killed by Brown's own father. Join us as Wetherell reads from this uniquely American story.

Wednesday, May 16th @ 12:30
MICHAEL CAPUZZO

CLOSE TO SHORE: A TRUE STORY OF TERROR IN AN AGE OF INNOCENCE

In the summer of 1916, a rogue great white shark attacked swimmers along the New Jersey shore, triggering mass hysteria and launching the most extensive shark hunt in history. In *Close to Shore*, journalist

Michael Capuzzo has created a historical thriller that interweaves a portrait of the Gilded Age with vivid characters and chilling accounts of the shark's attacks.

Thursday, May 17th @ 12:30
MARK LINDQUIST
NEVER MIND NIRVANA

From the author of *Sad Movies* comes the tale of Peter Tyler, a grunge musician-turned-prosecutor, who has decided that it's time to get married—though he doesn't know to whom yet. While he's considering his options, a date-rape case lands on his desk that forces him to face his past and present and decide where he stands.

Friday, May 18th @ 12:30
EVOLUTION OF A WRITER
ROBERT ELLIS GORDON
THE FUNHOUSE MIRROR: REFLECTIONS ON PRISON

Award-winning novelist and educator Robert Ellis Gordon, who taught creative writing in the Washington State prison system, offers a rare look at our prisons and their inhabitants in *The Funhouse Mirror*. This gripping work includes Gordon's own writing, as well as six essays and stories written by his own students, which speak to the harshness of prison life.



Tuesday, May 22nd @ 12:30
MODERN SPIRITUALITY
SANDRA FORD WALSTON

COURAGE: THE HEART AND SPIRIT OF EVERY WOMAN

During her career as an interpersonal skills, executive coach Sandra Walston has observed that courage is a part of every woman's core essence. But it's also a trait that's often shattered when women experience trauma or rejection. Her new handbook, *Courage*, shares true stories, exercises, and inspirational wisdom to help women reclaim the courage to live life on their own terms.



Thursday, May 24th @ 12:30
BOOK PARTY - MODERN SPIRITUALITY
PRAGITO DOVE
LUNCHTIME ENLIGHTENMENT

Join Pragito Dove of our "Lunchtime Enlightenment" meditation sessions as we celebrate the release of her new book, *Lunchtime Enlightenment: Modern Meditations to Free the Mind*

and *Unleash the Spirit*. Her book presents techniques that can easily be incorporated into our active lives.

Wednesday, May 30th @ 12:30
MICHAEL POLLAN
THE BOTANY OF DESIRE

The shared history of humans and plants chronicles our important relationships with nature. In *The Botany of Desire*, author Michael Pollan tells the captivating stories of four everyday plants—apples, tulips, cannabis, and the potato—that embody how humans fulfill their desires through nature, and shows us how these species have changed our world, just as we have changed theirs.

Thursday, May 31st @ 12:30
THAD CARHART

THE PIANO SHOP ON THE LEFT BANK

In an atmospheric portrait of the Paris that tourists never see, Carhart tells the story of a mysterious, unassuming piano store that he had walked past every day when he lived in Paris. After several years, he finally found his way inside and discovered a place where locals gathered to discuss music, love, and life over a glass of wine. Join us as Carhart reads from his love story to the piano and Parisian life.



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music calendar

Thursday 26

From page 58

Ledisi and Anibade Cafe du Nord. 10pm, \$7.
With DJ 11.
McAllisters Paradise Lounge. 6pm.
New Deal Justice League. 9pm, \$10-12.
Notorious Ruby Skye. 10pm.
Greg Piccolo Biscuits and Blues. 9pm, \$10.
Pimento Project Deluxe Club, 770 Haight; 559-7111. 9pm.
Pure Ecstasy Glas Kat. 8pm.
Real, Low Rise Last Day Saloon. 9pm, \$5.
Rotohum, Local Drinkers Hotel Utah. 8:30pm, \$4.
Squarepusher, Plaid Great American Music Hall. 9pm, \$15. See Critic's Choice.
Tainted Love Tongue and Groove. 10pm, \$10.
Tricky Fillmore. 8pm, \$22.50.
Ziggens, Clay Wheels, Odd Numbers Bottom of the Hill. 9:30pm, \$7.

Bay Area

Jimmy Craven 19 Broadway. 6:30pm.
Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakl; (510) 553-9892. 9pm.
Ring of Fire 19 Broadway. 9pm.
Wyld Type Hybrid, Blue Jacket Stork Club. 9:30pm, \$5.

Jazz/new music

Peter Apfelbaum Septet Bruno's. 9 and 11pm, \$12.
Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Koji Asano, Marco Eneidi-Spirit-Jessica Loos Luggage Store Gallery. 8pm, \$6-10.
Dick Freguia and Vince Gomez Cobalt Tavern. 7pm.

Jack Hicks Carta 7pm.
Shan Kenner Trio Enrico's. 7pm.
Calvin Keys Jazz at Pearl's. 9pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Mark Little and Jamie Davis Black Cat. 9:30pm.

Erika Luckett and Natalia Zukerman Momi Toby's Revolution Cafe, 528 Laguna; 626-1508. 8pm.

Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/27-Sat/28.
Parlando Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Starlight Orchestra Starlight Room. 8pm. Also Fri/27-Sat/28.

Bay Area

Arturo Sandoval Yoshi's. 8 and 10pm, \$18. Through Sun/29.
Warm Wires, Carrie Bradley, Jhene Canody Voodoo Lounge. 8pm, \$8.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Philippe Bertaud Alliance Française de San Francisco, 1345 Bush; 775-7755. 7pm, \$12.
Bluegrass jam session Atlas Cafe. 8pm.
Joe Burke and Ann Conroy Plough and Stars. 7pm.
Capital Sun Rays Simple Pleasures Cafe. 8pm.
Jesus Diaz y su QBA Elbo Room. 10pm, \$6.
Carlos Oliveira's Brazil Nordeste Butterfly. 10pm. With DJ SoMuchSoul.

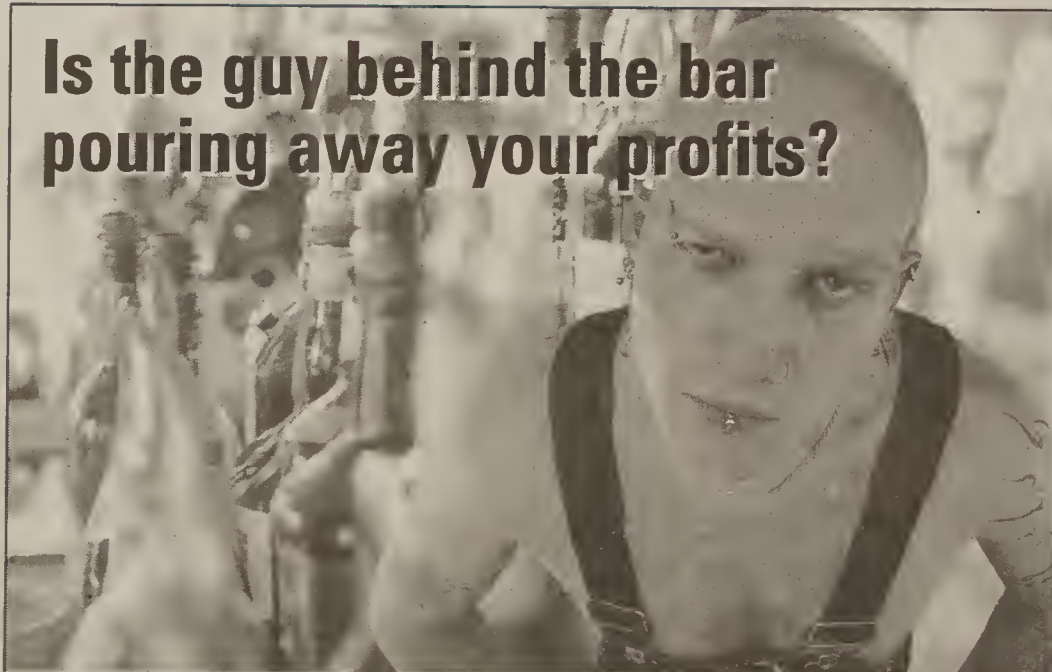
Bay Area

Keni 'El Lebrijano' Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Cheryl Wheeler Freight and Salvage. 8pm, \$18.50-19.50.

Dance clubs

Advanced Sno-Drift. 9pm-2am, \$10. Drum 'n' bass with Dieselboy, Dara, AK1200, Kaos and Method One, Megatron, and MC Rage.
Arabian Nights El Rio. 9pm. Arabian dance music with a performance by Ultra Gypsy.
Blend Velvet Lounge. 9pm. World music with Papa Joe, Corazon, Papi Chocolate, and Jahyzer and guest Namane.
Burmin' Galaxy. 1840 Haight; 387-2996. 9pm-2am. Deep house with Seven and Corazon.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House music.
Downlowd Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, \$10. True Intent Recordings showcase.

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Earthbound Galaxy, 1840 Haight; 387-2996. 6-9pm. Seven, Blue, Smoove, and Chipwick and guests spin downtempo.

Elementary Movida Lounge. 9pm. With DJ Sloppy 1 spinning funk and soul.

Faith City Nights. 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.

Flavours Decibel, 699 Market; 547-1407. 10pm-4am, \$15, \$5 off with canned food. Deep house and downtempo with SOS, Gabriel Rene, Fluid, and John Howard. Benefit for SF Food Bank.

Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmaz.

Free Liquid. 10pm-2am. With DJ Dimitri and guests.

Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-hop.

Full Circle Club 238, 238 Columbus; 339-7899. 9pm-6am. With residents Norm Stradley and Ben Doren.

Gravity Backflip. 10pm, \$5. With DJs Reda and Ahmur.

Kit Kat Endup. 10pm, \$12. With resident Marc Jellybear.

Levitation Oxygen Bar. 9pm. Psychedelic and goa trance with the Resonance Image Program.

Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop and R&B with Switch.

Mi Amor Galia, 2565 Mission; 289-2030 ext 4. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa with I-Cue, D-Sharp, and B-Trax.

1984 Cat Club. 9pm. 80s music.

Popscene 330 Ritch. 10pm-2am, \$5. Brit-pop with Aaron Axelsen and Jeremy.

Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Phat Pat.

Red Bull Happy Hour Butter, 6-9pm. With Frenchy Le Freak.

Reform Skool The Stud. 10pm-4am. House music with Spun, Big Red, Poppa, Monkeyboy and guests.

Sessions Ten 15 Folsom. 9pm, \$10. Techno.

Soulness Hush Hush Lounge. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.

Sure Shot The Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.

Tunnel Top 601 Bush; 982-2307. 10pm-2am. Toph One and Eigil spin jazz breaks and funk.

What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

What You Got Au Silvin, 1176 Sutter; 929-1992. 9:30pm-2am, \$3. With resident Jon Brown.

Worldwide Lounge Royale, 1326 Grant; 332-5800 ext 211. 9:30pm-2am. Worldbeat with Papi Chocolate, Corozon, Ron, and Ruben.

Bay Area

Beatdown Jupiter. 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One and guest Brandin.

Dead DJ Nite Ashkenaz. 10pm-2am, \$5. With Digital Dave.

Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.

Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Raphael and Ken Q.

Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oakl; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'x-quuz, and Ashanti Hi Fi.

Soundboutique Ivy Room. 10pm. With residents Jacob and Sean.

Space Monkey Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

Classical

Chess New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. Richard Nelson and Tim Rice's '80s rock opera is performed. Through Sun/29.

Juilliard String Quartet Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$26-38. The quartet and pianist Warren Jones performs Schumann's Piano Quintet in E-flat Major, Op. 44, among other works.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$18-85. Through Sat/28. See Wed/25.

friday 27

Rock/blues/hip-hop

Kip Allert, Hey Victor Skylight Cafe, 1722 Taraval; 682-7286. 8pm.

Liz Anah Paradise Lounge. 6pm.

Apparitions Simple Pleasures Cafe. 8pm.

Bicycle Thief Rockin' Java, 1821 Haight; 831-8842. 7pm.

Bitches Brew Elbo Room. 10pm, \$7.

Blue Sky Roadster, RubberSideDown, Matt Easton Voodoo Lounge. 9pm, \$6.

Boomshanka, Tea Leaf Green Tongue and Groove. 9:30pm, \$7.

Fleshies, Nubs Covered Wagon Saloon. 6pm, \$3.

John Frusciante Cellar at Johnny Foley's, 243 O'Farrell; 255-0333. 8pm, \$15-17. See 8 Days a Week, page 56.

Alan Hurtz and friends Boom Boom Room.

9:15pm, \$10.

Like, Totally Deuces. 9:15pm.

Lost Goal, Cutthroats 9, Spaceboy, Asunder, Queen Macha Kiino's. 8pm, \$5.

Edna Love and the Love Toys Blue Lamp. 9:30pm.

J Mascis and the Fog, Love as Laughter Great American Music Hall. 9pm, \$15.

Maybellines Deluxe Club, 770 Haight; 559-7111. 9pm.

O-maya Bruno's. 10pm, \$7.

Orb Maritime Hall. 8pm, \$20-22. See 8 Days a Week, page 56.

Orbit 4, P.C. Munoz and the Amen Corner, Butch Berry Hotel Utah. 9pm, \$7.

Puckett Family Project, Indian Summer Last Day Saloon. 9pm, \$5.

Amy Ray and the Butchies, Sarah Dougher Slin's. 9pm, \$10-12. Through Sat/28. See Full Circle, page 55.

Continued on page 66

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SALSA CALIENTE 10pm

Thursday, April 26

ED KELLY & THE JAZZ NIGHTS

W/ ROBERT STEWART,

JEFF CHAMBERS

DARYL GREEN 10pm

Friday, April 27

THE BROWNIES REGGAE/SCA 10pm

Saturday, April 28

NATIVE ELEMENTS

REGGAE 10pm

Sunday, April 29

CLYDE ST. 5-9pm

Monday, April 30

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music
calendar

electric habitat

by amanda nowinski

Love is the drug

House music gets all the play. Typically, it's easy to dance to and doesn't always challenge your ears. It's everywhere like a stalker, full of love and telling you that everything is oh-so perfectly fine. Perhaps that explains why house music makes the most cash. But for reasons I can't explain, it's still my drug of choice — despite its annoying penchant for smooth, bubbly cheese. But enough about that for a minute. Electric Habitat has contacted three breaks and bass players: Mr. Brown, a hip-hop promoter; Star Eyes (Vivian Host), founding member of the B.A.S.S. Kru, original Eklektic DJ, soon-to-be producer, and editor of *Flyer* magazine; and DJ Sep, founder of Dub Mission, the city's only weekly dub night. We tried to go deep, and we're not talking deep house:

Bay Guardian: What does your music mean to you?

Mr. Brown on hip-hop: Hip-hop to me is the continuation of the Veda. Well, music in general is. My love for hip-hop started when I was a wee lass, and my love for it and involvement in it grew as I hit those rebellious times, at age 14. We started looking for individualism and found rebellion, like punk and hip-hop, which were kind of the same to me then. It was rebellious, and adults hated it. I love it now 'cause by its own tradition of sampling, it continues to evolve — it can incorporate any sound or style. It's got a lot of flavor and history: soul, funk, jazz, rock. It has a molasses consistency. It sticks to your ribs, bangs your head, and slaps that ass.

Star Eyes on drum 'n' bass: The first thought that comes to mind is that drum 'n' bass and the history of drum 'n' bass, from when it was breakbeat hardcore to what it is now, has completely informed and directed my whole life since I was 13 years old. Well, these are crazy things to put into words, but I'm a total bass person. I like all bass music; I like Miami bass, ghetto tech — anything I like has to have really good bass, if nothing else, and that is why drum 'n' bass is so powerful. The first time I heard the cutting up of the breaks, I knew it was the craziest and most interesting musical trick ever, or musical innovation. For me, drum 'n' bass is way more powerful, energetic, and more of a release on the dance floor than house. Drum 'n' bass will never lie down and shut up. It's too crazy, it's too loud, and if you like it, you love it. It's not nice.

Sep on dub: It's abstract and so deeply soulful at the same time. It works on my mind, my body, and my soul — a tall order. I can also listen to it pretty much anytime — it doesn't matter if I'm happy or sad — and I can't say that about too many forms of music. And dub has influenced every form of electronic music. House, hip-hop, jungle, drum 'n' bass, downtempo, and even techno owe technical and aesthetic debts to dub. Its influence also extends to the stage — many MCs and rappers, guitarists, drummers, and bassists have dub records at home. How many serious musicians have heard of Sly and Robbie, Lee Perry, Roots Radics, and the Wailers' rhythm section?

BG: What do you see when you close your eyes and the music you love is on?

MB: When I close my eyes while listening to hip-hop, I sometimes make up things. Like, the other night I dreamt of a giant gold carp with two red stars around his eyes. Not painted on, but part of his face. He had a mustache like Clark Gable, so I guess he was more of a catfish with carp colors, in a sparkling pond with bamboo and lilies in an outdoor marketplace. But most of the time I am imaging the situations that MCs talk about, and it takes me into their world, like Gulliver.

SE: I always think of cartoons when I listen to drum 'n' bass. It could be because I spent so many years going to raves and watching rave visuals. I think of cartoon characters going mental. And I really wish someone would make Tom and Jerry cartoons to drum 'n' bass and make it just a little bit twisted.

S: Ha ha. It depends! I see the colors of the rainbow, but if it's really good, I see nothing, which is the best thing to see when you're listening to good music.

Mr. Brown. *Elephunk*, Wednesdays, Justice League, 628 Divisadero, S.F. (415) 289-2038. May 9, *Tre from the Pharcyde* and *Kim Hall* from the Black Eyed Peas. May 16, *Elephunk* moves to *Rasselas* (1534 Fillmore, S.F. 415-346-8696) and celebrates the release of the *Elephunk* live-n-direct compilation, which features members of Human Flavor, the Mission, Psychokinetics, Felonious, Raw Deluxe, V.U., Azeem., Radioactive, and Coop d'Ville.

Sub Six. Second Saturdays, 9 p.m.-2 a.m., Club Six, 60 Sixth St, S.F. (415) 863-1221.

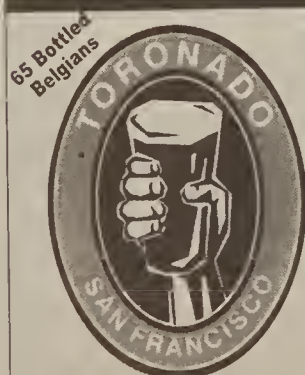
Star Eyes. *Eklektic*, Saturdays, 9 p.m.-2 a.m., Cat Club, 1190 Folsom, S.F. (415) 431-3332, www.groundscore.net. Get her new mix CD, *Dropkick*, at Amoeba Music and Compound Records. For more info on upcoming gigs go to www.groundscore.net/stareyes.

DJ Sep. *Dub Mission*, Sundays, 9 p.m.-2 a.m., Elbo Room, 647 Valencia, S.F. (415) 552-7788, www.dubmissionsf.com.

Reclaim the Streets. DJs TBA, but expect the best of the S.F. underground. Tues/1, gather at 5:30 p.m., Justin Herman Plaza, S.F.; march/dance to another location for the street party.

Note to readers: Regarding last week's interview with Hans Kaufmann, DJs André Lucero and Nikola state that his comments in no way reflect their views on techno or the local techno scene. They are not affiliated with Kaufmann's Teknarke Management. Send comments or tips to ladyarmalade@sfbg.com.

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music calendar

Friday 27

From page 63

Red Meat, Darling Clementines, Lee Vilensky
Trio Bottom of the Hill. 10pm, \$7
St. Germain, DJ Franky Boissy Bimbo's 365
Club. 9pm, \$25.
E.C. Scott Biscuits and Blues. 8:30 and
10:30pm, \$15.
Signal, Buddhakowski, Lessick, Left Out
Lamont Paradise Lounge. 8:30pm, \$10.
Smith and Mighty Justice League. 9pm,
\$15-17.
Spoonful of Blues Skip's Tavern. 9pm.
Through Sat/28.
Q and not U, Ted Leo, Made for TV Movie,
Oma Yang, Heart Beats Red SFAI, 800
Chestnut; 771-7021. 8pm, \$5.

Bay Area

Atom and His Package, Phantom Limbs,
Har Mar Superstar, Frisk, Shubunkins 915
Gilman. 8pm, \$5.
Automatic Blue, Oedipus Rex Port Lite.
9pm, \$5.
Cubby Creatures, Lemon Limelights, Shim-
mer Kids Stork Club. 10pm, \$5.
Gun and Doll Show, Librarians Starry
Plough. 9pm, \$5.
Mark Hummel and the Blues Survivors Ivy
Room. 10pm, \$5.
Mad Hannans 19 Broadway. 9pm, \$10.
SexFresh Jupiter. 8pm.
Tang, Martin Franco Blake's. 9:30pm, \$6.
Venus Bleeding, Barbee Killed Ken, Som-
sara Imusicast, 5429 Telegraph, Oakl; (510)
601-1024. 9pm.
Carlos Zalcita Eli's Mile High Club. 8pm.

Jazz/new music

Black Market Jazz Orchestra Top of the
Mark. 9pm, \$10. Also Sat/28.
City Groove Band Cafe Claude. 7:30pm.
Phillip Crawford and Steve Fowler Carta.
9pm.
Ken Fishler Trio Cobalt Tavern. 7pm.
Chris Huson Moose's. 8pm.
Gregory James 26 Mix. 8pm.
Calvin Keys Enrico's. 8:30pm.
Adam Levy Gordon's House of Fine Fats,
500 Florida; 861-8900. 9pm.
Michael O'Neil Trio Shanghai 1930. 7:30pm.
Through Sat/28.
Suzanne Pittson Quartet Circadia. 8pm, \$3.
Dave Rocha Quartet Butterfly. 11pm. With
DJ Label.
Ricardo Scalas Argent Hotel, Jesters
Lounge, 50 Third St; 974-6400. 8:30pm.
Lavay Smith and Her Red Hot Skillet
Lickers, Ben Bonham Cafe du Nord.
7:30pm, \$7.
Soul Sauce Jazz at Pearl's. 9pm. Through
Sat/28.
'Underground Jazz Cabaret' Lorraine
Hansberry Theatre, 620 Sutter; 292-1850.
8pm, \$20-25. With Idris Ackamoor,
Rhodessa Jones, and guests. Through
Sun/29.

Bay Area

Joe Livoti and Chris Galli Jack's Bistro, 10
Washington, Oakl; (510) 444-1551. 9pm.
Arturo Sandoval Yoshi's. 8 and 10pm, \$22.
Through Sun/29.
Peter White Kimball's East. 8 and 10pm,
\$28. Through Sun/29.

Folk/world/country

Joe Burke and Ann Conroy Plough and
Stars. 7pm.
Danny Dolinger Unitarian Fellowship Hall,
1924 Cedar, Berk; (510) 548-3113. 7:30pm.
Eddy Navia and Sukay Pena PachaMama,
1630 Powell; 646-0018. 8pm, \$8.
Pat Ryans Celtic Junket Borders Books and
Music, 233 Winston; 731-0665. 7pm.
Poncho Sanchez, Vivendo de Pao Fillmore.
9pm, \$25.
Sonando 850 Cigar Bar. 10pm.

Bay Area

Mystique Kimball's Carnival, 522 Second
St, Jack London Square, Oakl; (510) 444-
6979. 9pm, \$15.
Jackeline Rago and the Venezuela Music
Project La Peña Cultural Center. 8:30pm,
\$12-14.
Sol y Canto Freight and Salvage. 8pm,
\$15.50-16.50. See 8 Days a Week, page 56.

Continued on page 68

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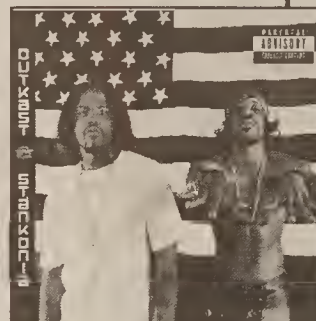
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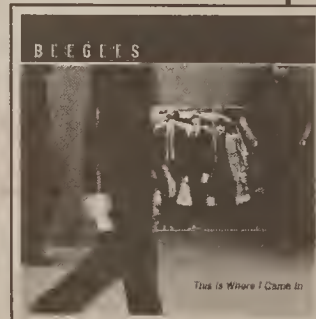
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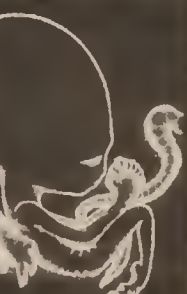
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Fri 4/27 10-00 \$7	Red Meat Darling Clementines Lee Vilenski Trio
Sat 4/28 10-00 \$8	Spot 1019 Victor Krummenacher Muskrats
Sun 4/29 5-00 \$6	Rum Diary Caesura Fort Erie The Velvetreen Xiu Xiu
Mon 4/30 10-00 \$5	The Valentine Killers Radio Reelers
Tue 5/1 9-00 \$6	Six Eye Columbia (CD release) 20 Minute Loop Glasstown
Wed 5/2 9-30 \$7	Waycross The Graves Brothers Deluxe The Church Steps

UPCOMING

Thu 5/3	The Roofies Dukes Of Hamburg Numbers
Fri 5/4	Kauf presents benefit for leukemia society The Aisters Set For Stars Court and Spark
Sat 5/5	Joan Jett & the blackhearts Santa's Boyfriend (featuring Joe Sumner) Me First Come On 3 Ball
Sun 5/6	Michelle Malone Liz Pisco Dusty 45s Hammerdown Turbentine The Maybellines

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music calendar

rock, jazz, folk/world,
dance clubs & classical

Friday 27

From page 66

Dance clubs

Accelerate 238 Columbus; 979-3031. 9:30pm. 9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.
Activate Light 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylen, Chameleon, and Brian Cox.
Assimilate 2000 Cat Club 9:30pm-3am. With DJs Damon and Viper.
Backflip 10pm-2am, \$5. House music with Tom Thump and Behrouz.
Bassment Ten 15 Folsom. 10:30pm-4am. Jungle music with Felix the Dog, Flux, and Push and rotating residents.
Bissap Amnesia 9pm, \$5. African and salsa music with DJ Marco.
Candy Sacrifice 10pm-2am, \$5. Hip-hop, rock and new wave with Spin and Grand T.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Cymbiosis Movida Lounge 7pm. Hip-hop, Latin and funk with Mike Styles.
Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House music.
Fag Fridays Endup 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
Girl Power Maritime Hall Lounge 375 First; 281-0777. 9pm-2am, \$10-15. With Drag-n-Fly, Ariel Cybana, Madame Mercury, and Alison.
Havana 330 Ritch. 10pm. Latin dance music with residents.
Life VSF 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.
Mandala Amoeba Music 7pm. DJ music.
Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.
Mission K.O. 26 Mix. 10:30pm, \$5. With Seraphim and CK.
Nickie's BBQ 9pm-2am. Wisdom spins funk and soul classics.
Nikita Ten 15 Folsom. 10pm, \$15. With Max Graham and Donald Glaude.
No Categories 111 Minna St. 9pm-2am, \$5-7. CD-release party with Andrew Jervis and Vinnie Esparza and guest DJ Design.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Rise The Stud 9pm-3am, \$7. Deep house and hip-hop with Olga T. and Black.
Sequence Glas Kat 10pm-2am. With RTiger, Bruce, Switch and rotating residents.
Shake Galaxy 1840 Haight; 387-2996. 10pm-2am. With residents.
Sol Elements Oxygen Bar 9pm. With Sol Provider.
Square Ruby Skye 9pm-3am. House music with Erick Lacy and Behrouz.
Step An Sibin 1176 Sutter; 929-1992. 10pm-2am, \$5. 2-step with John Paul, Enzyme, and Dom Some and guest Gray.
Stir Friday 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Ma-neesh the Twister and guest Ben Doren.
Sweet Blind Tiger 10pm-2am, \$5. With Norman Stradley and Sherif.
Tight Sno-Drift 10pm-4:30pm. With Dorán Chambers.
True Skool Storyville 9pm-2am, \$10. Hip-hop and funk with residents and guest Zion-1.

Bay Area
Club Fusetti 10pm. Brazilian music with guests Entre Nós.
Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

Chess New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. See Thurs/26.
Philharmonia Baroque Orchestra Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$32-46. Soprano Jessica Jones, tenor Richard Liszt, and violinist Elizabeth Blumenstock are some of the orchestra's guests during their final concert of the season.
San Francisco Opera Center Fort Mason Center, Cowell Theater, Marina at Buchanan; 864-3330. 8pm, \$25-65. Richard Harrell directs a performance of Francesco Cavalli's *La Calisto*. Through Sun/6.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$18-85. Through Sat/28. See Wed/25.

saturday 28

Rock/blues/hip-hop

B-Side Players Elbo Room. 10pm, \$7.
Erica Ballinger Circadia. 8pm, \$3.
Duffy Bishop Band Biscuits and Blues. 9pm, \$12.50.
Faye Carol Boom Boom Room 9:15pm, \$10.
Carol and the Sweet 100s 21st Amendment Brewery Cafe, 563 Second St; 369-0900. 7pm.
Chamberstrings, Gentlekin, Waxwings Cafe du Nord. 9pm, \$7.
Johnny Dilks and His Visitation Valley Boys Deluxe Club, 770 Haight; 559-7111. 9pm.
Extra Ghost, Viv, One Iota Hotel Utah. 9pm, \$7.
Funky Beulah Paradise Lounge. 6pm.
Huckle Bucks Blue Lamp. 9:30pm.
In-citers Mad Dog in the Fog. 10pm.
Mekons, Court and Spark Great American Music Hall. 9pm, \$13-15.
Los Panocheros, Troll, Inspectors El Rio. 10pm, \$5.
Amy Ray and the Butchies, Sarah Dougher Slim's. 9pm, \$10-12. See Full Circle, page 55.
Rockwell Church, Uncle Harlen's Band Last Day Saloon. 9pm, \$5.
Semisonic, Pete Yorn Fillmore. 9pm, \$21.50.
Shallows, Garth Steel Klippert, Pussy Magic Adobe Bookstore, 3166 16th St; 864-3936. 7pm.
Spoonful of Blues Skip's Tavern. 9pm.
Spot 1019, Victor Krummenacher, Muskrats Bottom of the Hill. 10pm, \$8.
Jimbo Trout and the Fishpeople Atlas Cafe 4pm.
Pete Yorn Amoeba Music. 2pm.

Bay Area

Cheeseballs 19 Broadway. 9pm, \$10.
Felonious, Mission Blake's. 9:30pm, \$7.
40 Grit, Wyte Bread, Fingertight, Luxt Imus-east, 5429 Telegraph, Oakl; (510) 601-1024 9pm.
Good for You, Replicator, Soap Box Port Lite. 9pm, \$5.
J.J. Malone Eli's Mile High Club. 8pm.
'Plastic' Stork Club. 9pm, \$5. With Numbers, Bow Roethke, Things, Rock 'n' Roll Adventure Kids, Subtonix, Fleshes, Teenage Harlots, Eddie Haskell, and the Stitches.
Roy Rogers and Norton Buffalo Freight and Salvage. 8pm, \$17.50-18.50.
7 Seconds, Throwdown, Vitamin X, Over My Dead Body, Breaker Breaker 915 Gilman. 8pm, \$5.
Rusty Zinn Band Ivy Room. 10pm, \$5.

Jazz/new music

Don Bennett and Jeanne Hoffman Moose's. 8pm. Also Tues/24.
Jim Campilongo Gordon's House of Fine Arts, 500 Florida; 861-8900. 9pm.
Regina Carter and Stefan Harris Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$25-34.
Easy Street Enrico's 8:30pm.
Robin Hodes' Apollo Jazz Group Jelly's. 4pm.
Lorna K. Cafe Claude 7:30pm.
Michael LaMacchia Trio Cobalt Tavern. 7:30pm.
Hugh Livingston New Langton Arts, 1246 Folsom; 626-5416. 8pm, \$6-8.
Pelo Mar Brazilian Jazz Quartet Cafe do Brasil, 1106 Market; 626-6432. 9pm.
Michael O'Neil Trio Shanghai 1930. 7:30pm.
pickPocket Ensemble Carta. 7:30pm.
Marcus Shelby Jazz Orchestra Butterfly. 11pm. With DJ Vordo.
Soul Sauce Jazz at Pearl's. 9pm.
Tin Hat Trio and Orchestra Noe Valley Ministry. 8:15pm, \$14-16.
'Underground Jazz Cabaret' Lorraine Hansberry Theatre, 620 Sutter; 292-1850. 8pm, \$20-25. Through Sun/29. See Fri/27.

Bay Area

Steve Lucky and the Rhumba Bums Ashkenaz. 9:30pm, \$11. Dance lesson with Nick and Shanna at 8pm.
Mo'Fone Cato's Ale House 6pm.
Ben Rodefer Quartet Jupiter. 8pm.
Arturo Sandoval Yoshi's. 8 and 10pm, \$22. Through Sun/29.
Vanguard Jazz Orchestra, Wednesday Night Big Band UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 7pm, \$18-30.
Peter White Kimball's East. 8 and 10pm, \$28. Through Sun/29.

Continued on page 71

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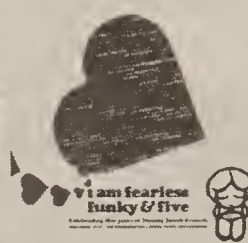


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Saturday 28

From page 68

Folk/world/country

Pato Banton, Tippa Irie Justice League. 9pm, \$20.
Joe Burke and Ann Conroy Plough and Stars. 7pm
Gladiators, Twinkle Bros., Jethro Jeremiah Band Maritime Hall. 8pm, \$18-20.

Bay Area

Julio Bravo Kimball's Carnival, 522 Second St, Jack London Square, Oakl; (510) 444-6979. 9pm, \$15. With DJ Chata.
Kitka Lake Merritt United Methodist Church, 1330 Lakeshore, Oakl; (510) 444-0323. 8pm, \$12-18. Through Sun/29.
Fito Reinoso, Ritmo y Armonia La Peña Cultural Center. 9:30pm, \$10.

Dance clubs

Backflip 10pm-2am, \$5. House music with Pete Stull.
Bas 9:30pm-2am. House, salsa and club music with David Murray, Tony O, and Jojo.
Baysiks The Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some.
Bobbi Meyers Light, 839 Geary; 474-3216. 10pm-2am. With Arkay, Phil Salter, and Iggy.
Bohemia 1624 California; 474-6968. 10pm-2am. House music with rotating residents.
Bottom Heavy The Top. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.
Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House music.
Eargasmic Oxygen Bar. 9pm-2am. With Rick Lara.
Eklektic Cat Club. 10pm-3am. Drum 'n' bass with rotating residents and guests Dom and Roland.
Electrolush Blind Tiger. 10pm-2am, \$5. House with rotating residents.
Escapade Ruby Skye. 7pm-3am, \$25. With resident BB Hayes and guests.
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.
Glitz Paradise Lounge. 8:30pm. Rock and glam club with DJ music and a performance by Blue Period.
Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop and rare grooves with residents.
Hektik Cat Club. 10pm-3am. Breaks with rotating residents.
Hella Tight Amnesia. 9pm-2am, \$4. With Vinnie Esparza, Jonny Deeper, and Asti Spumanti.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk and soul.
It's On An Sibin, 1176 Sutter, 929-1992. 10pm-2am, \$5. With Jon Brown, Kelvin K, and Uneke.
Lifted Soul Hifi. 9pm. Deep house with Dwight Johnson.
Mango El Rio. 3-8pm, \$7. Hip-hop, reggae, and Latin music with DJs Chili D and Edaj BBQ from 3-5pm.
Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine and Daniel.
Pow! A Cocktail Lounge 9pm, \$3. House music with I-adrian and Sutake.
Prakruti Hush Hush Lounge. 10pm-2am, \$5. World beat from Sep and Snow White with live percussion by Star 69.
Release Ten 15 Folsom. 10pm-6am. With Mr. C.
Remedy Big Heart City. 9pm-4am, \$15. House, soul, and R&B with residents.
Requiem Kimo's. 9pm, \$5. With Nosteratu, Dante, and Retromesh and a performance by Faith Assembly.
Royale 1326 Grant; 332-5800 ext 211. 9:30pm-2am. Dance music with Willie and Ted Shred.
San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.
Sexy Provocative Schroeder's, 240 Front; 289-2030 ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.

Continued on page 72

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music calendar

Saturday 28

From page 71

Sister 26 Mix. 9pm-2am, \$5. Beats and breaks with Xps, Polyqog, Madame Mercury, and MC Linzee.

SubZero Suo-Drift. 10pm-4:30am. House music with resident Sean Ferguson and guests Tyler Stadius and Jay-L.

Supastar Sacrifice. 10pm-2am, \$5. With local DJs.

Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.

Bay Area

Gravity Club Fusetti. 10pm. Funk, R&B, soul and house.

Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

Classical

Chess New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. See Thurs/26.

Sacred and Profane St. Luke's Episcopal Church, 1755 Clay; (510) 524-3611. 8pm, \$12-15. The 32-voice chorus presents a celebration of choral music.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$18-85. See Wed/25.

Bay Area

Janine Johnson and John Khouri Trinity Chapel, 2320 Dana, Berk; (510) 549-3864. 8pm, \$15. The duo give a CD-release performance on original instruments.

Oakland Symphony Chorus St. Peter's Episcopal Church, 6013 Lawton, Oakl; (510) 428-3172. 8:45am, \$25-30. The chorus samples medieval, cantorial, and Latin American musical styles.

Russian Chamber Orchestra First Congregational Church, 2345 Channing, Berk; (415) 392-4400. 8pm. The orchestra gives a performance highlighted by guest soloists Yakov Kasman, Svetlana Nikitenko, and the Konevets vocal quartet.

University Chorus and University Chamber Chorus UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 8pm, \$2-8. The two ensembles give a concert titled "American Choral Tradition."

sunday 29

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.

Blues jam Skip's Tavern. 4pm. With Regi Harvey and Thunder Blue.

Box the Compass, Benton Falls, Under a Dying Sun Rockin' Java, 1821 Haight; 831-8842. 8pm.

'Cohen's House of Fun' Last Day Saloon. 9pm. Hosted by Jason.

Cruevo, Iron Lung, Brainoil, Sneeze Band Kimo's. 6pm, \$5.

Bethany Curve, Lisa Dewey, Francis 8 Cafe du Nord. 8pm, \$5.

Dipstick, Mushroom, Russ Tolman Make-Out Room. 8:30pm, \$6.

John Hammond and friends Boom Boom Room. 9:15pm, \$3.

Hope Child, Tiny G, Ruth Gerson Hotel Utah. 8pm, \$5.

Idiots, Playland Paradise Lounge. 8:30pm.

Keen, 3rd Rail, Sick Machine, Uni.D, EMB, Burn Pound SF, Pier 96, 100 Cargo; 826-9202. 6pm, \$8-10.

Kathy Lemons and Johnny Ace Band Biscuits and Blues. 8:30pm, \$5.

Monstrosity, Sangre Amado Covered Wagon Saloon. 5pm.

Iggy Pop Fillmore. 8pm, \$25.

Rum Diary, Caesura, Fort Erie, Velvetene, Xiu Xiu Bottom of the Hill. 5pm, \$6. With all-you-can-eat BBQ at 4pm.

St. Germain, DJ Franky Boissy Bunho's 365 Club. 9pm, \$25. Through Mon/30.

Bay Area

Ten Pound Brown, Good-bye Flowers Blake's. 9:30pm, \$3.

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Thur

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- 11PM - 2AM - URBAN GROOVES WITH RESIDENTS
- DJ SWITCH & KEVIN ARMSTRONG

Fri

SEQUENCE-RETRO, URBAN GROOVE & HOUSE

- 5PM-7PM COMPLIMENTARY APPETIZER BUFFET TIL 7PM
- 6PM-10PM - FUNKY HAPPY HOURS
- SOUL FUL HOUSE, RARE GROOVES - DJ REPETE, PAUL & SOL
- 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE
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HOTEL UTAH SALOON

500 4th Street @ Bryant
(415)-546-6300

Wed 4/25

8:30 PM

Earbuzz.com "Buzz Show"

w/ Brittany Safranek,
Erika Luckett,
David Elias & The Great Unknown

Thur 4/26

8:30 PM

Rotohum The Local Drinkers

Fri 4/27

9 PM

Orbit 4,
P.C. Munoz & the
Amen Corner CD
Release Party,
Butch Berry

Sat 4/28

9 PM

Extra Ghost,
Viv,
I Iota

Sun 4/29

8:15 PM

Hope Child,
Tiny G,
Ruth Gerson

Mon 5/01

Open Mike w/ Dayla
Soul...7:30 sign ups FREE

Tues 5/02

8:30 PM

Divabands w/
Anna Kristina,
The Velvet Janes,
Pi

UPCOMING:

5/2 - MY SUNNY DISPOSITION, AMSCRAY,
REPLICATOR

5/3 - GO GO GALAXION, DOLLY ROCKER,
TIGER BEAT

5/4 - BLUE MAX PROJECT, 5AM,
MATT THE ELECTRICIAN

5/5 - LEAN, CAPTAIN BRINGDOWN, TED

5/6 - THE SHRUGS, THE GENTLEKIN

5/7 - OPEN MIKE W/ DAYLA SOUL

5/8 - DIVABANDS W/ FYNN, MARY KELLY,
TINA CAPUTO

Utah Notes

The Hotel Utah and Earbuzz.com are proud to announce the arrival of their "Buzz Show" series kicking off Wed. April 25 and continuing on the last Wednesday of every month with the occasional weekend "Buzz Show". Earbuzz.com artists will be exclusively presented and the premiere show features Brittany Safranek, Erika Luckett and David Elias. Come on down and hear your favorites rock out!... Friday, 27th it's the CD Release of P.C. Munoz & The Amen Corner's "Two". Without question, P.C.'s music is some of the most interesting to appear in years. Also on the bill, Orbit 4 w/ former members of Nerve Meter and John Tchicai's band, and brilliant balladeer Butch Berry. The Divabands series continues every Tuesday. See what you've been missing!

Continued on page 74



460 HAIGHT ST.
SAN FRANCISCO
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- WED** VIOLET MOON'S (OPENMIC)
- THU** OLD SCHOOL FUNK & RARE GROOVE
DJ MOTION POTION
- FRI** FUNK & SOUL
DJ WISDOM
(KUSF'S BEATS SAUCE)
- SAT** 70'S FUNK
DJ 'S GEORGE (BPD)
& KEVIN (BULLETPROOF)
- SUN** REGGAE SUNDAZE
DJ RAS DAVID I
- MON** GRATEFUL DEAD JAMS
DJ OAK STAR DAN
- TUE** AFRICA-ASIA-ARABIA
DJ CHEB I SABBAH

A EASTSIDE WEST

Thursday 4/26 ▶ 8pm

Boca Do Rio (Featuring Members from Vivende do Poa)

Friday 4/27 ▶ 9pm

Marcus Selby Trio

Saturday 4/28 ▶ 9pm

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in support of a five year anniversary compilation CD
"I Am Fearless and 5" - Out now on Tummy Touch Records

SATURDAY, APRIL 28TH - 2PM

PETE YORN

In support of his new CD
"Musicforthemorningafter" - Out Now!

WEDNESDAY, MAY 2ND - 6PM

WAGON CHRIST
(Luke Vibert)

In support of his new CD
"Musipal" - out now on Ninja Tune

SATURDAY, MAY 5th - 2PM

TANGO NO.9

"La Dolce Vita, indeed... music for dreaming."
Bay Guardian

and later that evening...

SATURDAY, MAY 5th - 7PM

Cinco De Mayo Mandala
a special in house event featuring
Choco-Cee & Papi Panchito

FRIDAY, MAY 11th - 6PM

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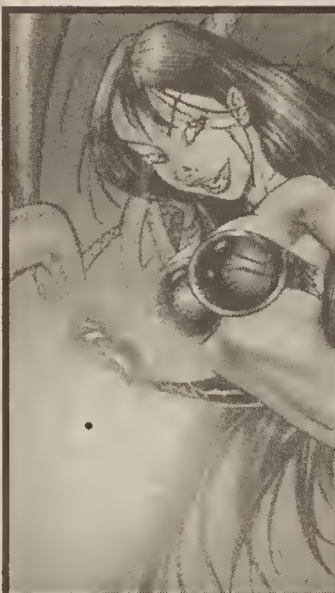
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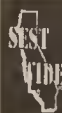
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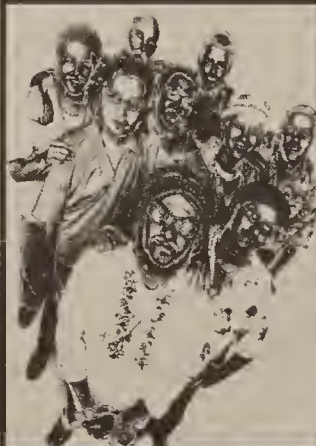
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MONDAY 5/7
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Wednesday Night
9pm Blessing the Hogs
\$5 Fevered Pitch • Iron Ass

Thu 4/26 **WYLD TYPE HYBRID**
9pm Impeller
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Fri 4/27 **CUBBY CREATURES**
10pm Lemon Limelights
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Sat 4/28 **PLASTICK!** 6 bands
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\$7 Bow Roethke, Rock and Roll
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music
calendar rock, jazz, folk/world,
dance clubs & classical

Sunday 29
From page 72

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.
Opie Bellas Top of the Mark. 8:30pm, \$8.
Golden Gate Park Band Golden Gate Park, Music Concourse; 831-2783. 1pm.
Mike Greensill and friends Moose's. 7:30pm.
Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.
Love Motel Rassellas. 6pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.
Mitch Schrift and Alexander Smith Carta. 7pm.
Tom Shaw Carta. 11am.
Eric Shiffrin Enrico's. 7pm.
'Underground Jazz Cabaret' Lorraine Hansberry Theatre, 620 Sutter; 292-1850. 3pm, \$20-25. See Fri/27.

Bay Area

Jazz jam session Bluesville. 8pm.
Mark Little Plymouth United Church of Christ, 424 Monte Vista, Oakl; (510) 654-5300. 11pm.
Lost Trio Cato's Ale House. 6pm.
19 Broadway Swing Band, Oori and Dave 19 Broadway. 4:30pm.
Arturo Sandoval Yoshi's. 2 and 8pm, \$5-22.
Peter White Kimball's East. 8 and 10pm, \$26.

Folk/world/country

Rebecca Mauleón YBCA Forum, 701 Mission; 978-2787. 2pm, \$3-6.
Kate and Ann McGarrigle, Martha Wainwright Great American Music Hall. 8pm, \$20.
Orquesta America El Rio. 4pm, \$8. With omnivore BBQ at 3pm.
Seisiun Plough and Stars. 7pm. With Jack Gilder, Junji Shirota, and Kevin Bernhagen.

Bay Area

Bryan Bowers Freight and Salvage. 8pm, \$17.50-18.50.
Kitka Lake Merritt United Methodist Church, 1330 Lakeshore, Oakl; (510) 444-0323. 7pm, \$12-18.
Once La Pena Cultural Center. 8pm, \$10.
Open mic Stork Club. 4pm.
Slavyanka Men's Russian Chorus Holy Names College, Valley Center for Performing Arts, Regents Theater, 3500 Mountain, Oakl; 979-8690. 7pm, \$12-16.
Clinton Fearon and the Boogie Brown Band Ashkenaz. 9pm, \$10. With DJ Edwin the Selector. Birthday party for Edwin.

Dance clubs

Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Dance music.
Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.
Bump Cat Club. 3:30am, \$10. With Frank Abraham and Bryan Hughes.
Club Havana Jelly's. 4pm, \$7. With Julio Bravo and DJ Ivette Fuentes.
Compression An Sihn, 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum 'n' bass with guests Femmes Fatales, Ivry, and Havoc.
Oen Galaxy; 1840 Haight; 387-2996. 9pm-2am. With Dano, JZ, and Fredness.
Oevotion Endup. 8pm-2am, \$10. House music with resident Ruben Mancias and guest Lamont Young.
Dub Mission Elbo Room. 9pm-2am, \$7. Dub and reggae with Vinnie Esparza and Ma-neesh the Twister.
Entropy Charlie's Club, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.
Fame Galaxy; 1840 Haight; 387-2996. 2-10pm. 2-step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.
Fathom Galaxy; 1840 Haight; 387-2996. 10pm-2am. Atmospheric drum 'n' bass with the True Intent crew.
Fiction Tongue and Groove. 10pm, \$3. Pop, rock, and indie music with That Girl J, Nino Star, and Grimace.
Karma Bas. 10pm, \$5. Funk and house with Jerry Ross.
Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.
Pleasuredome Club Townsend. 9pm-3:30am,

\$7. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sand Light, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.
Spundae Ten 15 Folsom. 9pm-6am, \$5. With rotating DJs and guest Adam Freeland.
Sunday School Sno-Drift. 9pm-2am, \$10. House and downtempo with residents and guest Leon Roberts.
Sushi 26 Mix. 5-11pm, \$5. With DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.

Bay Area

La Peña Flamenca La Peña Cultural Center 4pm, \$3.
Dollar Bill Sundays Brew's, 341 13th St, Oakl; (510) 465-2739. 9pm.
Summer Planet Club Fusetti. 10pm. World beat and house music with a jam session and a performance by Samha Do Coração.

Classical

Paula Arciniega and Lawrence Strohman Saint Francis of Assisi, 610 Vallejo; 983-0405. 4pm. donation. The soprano and organist give a recital.
Chess New Conservatory Theatre Center, 25 Van Ness; 861-8972. 8pm, \$16-32. See Thurs/26.
Jupiter Trio Old First Church. 4pm, \$7-9. The trio performs several pieces in the E key.
Russian Chamber Orchestra Herbst Theatre, 401 Van Ness; 392-4400. 3pm. See Sat/28.
SF Conservatory Orchestra SF Conservatory of Music, 1201 Ortega; 759-3475. 7pm, \$6-10. The orchestra performs the work by the winner of the Highsmith Composition Award, among other pieces.
San Francisco Lyric Chorus Trinity Episcopal Church, 1668 Bush; 775-5111. 5pm, \$12-15. The chorus celebrates its fifth anniversary with a program of music culled from the late 20th century.
San Francisco Opera Center Fort Mason Center, Cowell Theater, Marina at Buchanan; 864-3330. 2pm, \$25-65. Through Sun/6. See Fri/27.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$10-46. The symphony performs a concert for lamulies.

Bay Area

Community Women's Orchestra Malcolm X School, 1731 Prince, Berk; (510) 653-1616. 4pm. Ann Krinsky conducts the orchestra through works by Rossini, Marga Richter, and Beethoven.
Lorraine Hunt Lieberson UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 3pm, \$28-48. The mezzo-soprano gives a performance with pianist Judith Gordon.

monday 30

Rock/blues/hip-hop

Boostamonte Make-Out Room 8:30pm, \$6
Nina Causey Mecca, 2029 Market, 621 7000
8 and 9:30pm
Fatboy Slim, Darren Emerson, Scanty Sandwich 11thmore, 8pm, \$35.
Lucky Stiffs, 25 Liars, Oebis Pound SE, Pier 96, 100 Cargo; 826-9202. 7pm, \$7.
'Monday Night Hoot' Cafe du Nord. 9:30pm, \$5. With Eric Shea and Molly Tuttle.
Open mic Hotel Utah. 7:30pm. With Dayla Soul.
Open mic Skip's Tavern. 7pm. With Regi Harvey.
Kevin Russell Biscuits and Blues. 8:30pm, \$5.
St. Germain, OJ Franky Boissy Bimbo's 365 Club. 9pm, \$25.
Valentine Killers, Radio Reelers Bottom of the Hill. 10pm, \$5.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.
Country Pete McGill and friends A and C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

Continued on page 77

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wednesday

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4/28 - M. SANO (MIDNIGHT L. DOUTIER)
4/29 - M. PSYCHO (MIDNIGHT L. DOUTIER)

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music calendar

Monday 30

From page 74

Jazz/new music

Opie Bellas *Enrico's*. 7pm.
Contemporary Jazz Orchestra Jazz at Pearl's.
9pm.
Ruth Davies and Kevin Gibbs *Moose's*. 8pm.
Ezra Gale Trio North Star Restaurant, 288
Connecticut; 551-9840. 6pm.
Roy Hargrove *Bruno's*. 8 and 10pm, \$20.
Steve Lucky and the Rhumba Bums *Starlight*
Room. 8:30pm.

Bay Area

Jazz improv jam session *Black Dot Cafe*,
2330 International, Oakl; (510) 533-6629.
9pm, \$3.
Susie Laraine Quartet *Anna's*, 1801 Universi-
ty, Berk; (510) 849-2662. 8pm.
Tim Price Big Band 19 Broadway. 9pm.
Hal Stein Quartet *Yoshi's*. 8 and 10pm, \$6-8.

Folk/world/country

Acoustic open mic *Blue Lamp*. 9:30pm.
Guitarras y Congas *Top of the Mark*.
8:30pm, \$8.
Open mic night *Simple Pleasures Cafe*. 8pm.

Bay Area

Sharon Shannon *Freight and Salvage*. 8pm.
\$16.50-17.50.

Dance clubs

Chiclett *Paradise Lounge*. 8:30pm, \$4. Mod
dance party.
Club *Oread Justice League*. 9pm, \$10. Reggae
and dancehall.
Frizar *The Top*. 10pm. With Jeremiah, Bare-
foot, and Cerulean.
Grateful Dead Jams *Nickie's BBQ*. 9pm-2am.
Dark Star Dan plays rare Grateful Dead
tracks.
Lo-Key Lounge *An Sabin*, 1176 Sutter; 929-
1992. 9pm-2am, \$3. Downtempo with
Delon, Yamu, and Add One.
Open turntables *Movida Lounge*. 8pm.
Reggae Mondays *Tunnel Top*, 601 Bush; 982-
2307. 9pm-2am. With Qwistar.
Rockin' Java 1821 Haight; 831-8842. 7pm.
Hip-hop and open mic.
Star Lounge *Up and Down Club*. 10pm-2am,
\$5. DJ Henry and guests spin soul, dance-
hall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient
sounds with DJ Tram and guests.
Tranquilo *Amnesia*. 10pm-2am. Drum 'n'
bass, downtempo, and abstract hip-hop with
Kamahele, Presha and G.A.S.
Vroom *El Rio*. 8pm-midnight. Punk, funk
and soul.

Classical

San Francisco Contemporary Music Players
Yerba Buena Center for the Arts Forum, 701
Mission; 978-2787. 8pm, \$7-18. The ensemble
gives a concert titled "Hungarian Trios."

tuesday 1

Rock/blues/hip-hop

Blink 182, Alkaline Trio, Ataris *Fillmore*. 8pm,
\$17.50.
'Oivabands' *Hotel Utah*. 8:30pm, \$5. With
Anna Kristina, Velvet Janes, and Pi.
Malevolent Creation, Monstrosity, Antagony
Covered Wagon Saloon. 9pm, \$5.
Open mic and live jam *El Rio*. 7:30pm.
Silents, Pepito, Ralpartha Vogelbacher
Kimo's. 8pm, \$5.
Twelve Inches and a Tireless Tongue, Blue-
beard, Essence *Paradise Lounge*. 8:30pm, \$6.
With open mic with Babs and Benjamin the
Dog and guest Sumir in the upstairs lounge.
Jerry Jeff Walker, Bastard Sons of Johnny
Cash *Great American Music Hall*. 7pm,
\$27.50.
Waycross, Graves Brothers *Deluxe*, Church
Steps Bottom of the Hill. 9:30pm, \$7.

Jazz/new music

Scott Amendola Band, Noe Venable Trio *Cafe*
du Nord. 9:30pm, \$5.
Beth Custer *Doña Luz* 30 Besos *Bruno's*.
8pm, \$8.

Continued on page 79

330 RITCH STREET

WEDNESDAY 4/25 House/Drum n' Bass No Cover
KANDY FLIP (9pm-11pm)
DJ Cheb I Sabbah & Guests - All Craft Beers \$3 10-11pm

THURSDAY 4/26 Brit Pop/Mod/Indie
POPCENE (18+)
BMRC (live), QJs Aaron Axelson & Jeremy

FRIDAY 4/27 CLOSED FOR A PRIVATE PARTY

SATURDAY 4/28 Reggae Dancehall/Soul
FATCAT
w/ QJs Toks, Kirk and Oedan

SUNDAY 4/29 Soul/R&B
REBIRTH (21+)
w/ QJs Henry & Guests

TUE 5/1 60'S SOUL/MO
IN-N-OUT
DJs Kirk, Killy, Sean & Joel

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matthew kahler

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& Djs...
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and johnny steele
djs ol babe, mad morg, & becki

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4/25 Where monsters call the names of men W
DARK SPARKLE
9pm

4/26 Soul/R&B Performer Th
LEDISI WITH ANIBADE
AND DJ IJ
10pm

4/27 Vintage Jazz Blues F
LAVAY SMITH AND HER
RED HOT SKILLET LICKERS 10pm
BEN BONHAM
7PM

4/28 Nostalgia, Desire & Lovely Harmony Sa
CHAMBER STRINGS
THE WAXWINGS
THE GENTLEKIN
10PM

4/29 Spacey & Shoegazy Su
LISA DEWEY
FRANCIS 8
BETHANY CURVE
8PM

4/30 Songwriters Showcase M
Eric Shea & Molly Tuttle's
MONDAY NIGHT HOOT
9PM

5/1 Jazz Tu
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THE NOE VENABLE TRIO
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on this
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TBA

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Tue 5/01
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OOWNTempo HAPPY HOUR 6-9PM
DJ BLUE & SPECIAL GUESTS

Fridays April 27th
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PUCKETT FAMILY
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INDIAN SUMMER

Sat. 4/28 \$5
ROCKWELL CHURCH
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8:30pm

Thurs. 4/26
NOELLE HAMPTON
9pm

Fri. 4/27
KENNY BLUE RAY
9:30pm

Sat. 4/28
SHANA MORRISON
9:30pm

Sun. 4/29
JULES BROUSSARD
4-8pm

Mon. 4/30
Open Mic W/
Austin DeLone
8pm N/C

Tues. 5/1
THE KEEPERS
8:30pm

Wednesday 5/2
LOREN ROWAN &
DOUG HARMON
9pm

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DJS VINNIE ESPARZA &
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TUESDAY, MAY 1 9PM \$6
BRAZILIAN FUNK
NOBODY FROM
IMPANEMA

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WED 5/02 THE JAMES INTVELD SHOW
THURS 5/03 MAZACOTE
FRI 5/04 MINGUS AMUNGUS
SAT 5/05 FIVE DEGREES OF SOUL
SUN 5/06 DJS SEP
AND VINNIE ESPARZA

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Tuesday 1
From page 77

Ezra Gale Trio *Amnesia*. 9pm.
Gerry Grosz Trio *Beach Chaleet*. 6:30pm.
Roy Hargrove *Bruno's*. 10pm and midnight, \$20.
Hot Club of San Francisco *Enrico's*. 7pm.
Roy Marcom *Piaf's*. 8pm, \$5.
Paul Mindrup *Simple Pleasures Cafe*. 8pm.
Ricardo Scales *Top of the Mark*. 3pm.
Marcus Shelby Jazz Orchestra *Intersection for the Arts*. 446 Valencia; 626-3311. 8pm, \$12-15.
Lavay Smith and Her Red Hot Skillet Lickers *Top of the Mark*. 8:30pm, \$8.
Swing Session *Broadway Studios*. 9pm. With DJ Spencer.

Bay Area
Robin Eubanks and Mental Images *Yoshi's*. 8 and 10pm, \$16. Through Wed/2.
Mal Sharpe and the Big Money Jazz Band *Ivy Room*. 10pm, \$5.
Fred Zimmerman Trio *Jupiter*. 8pm.

Folk/world/country
Nobody from Ipanema *Elbo Room*. 9pm, \$6.
Seisun *Plough and Stars*. With Kevin Bernhagen, Junji Shiota, and Jack Gilder.

Bay Area
Anoush Ashkenaz. 9pm, \$8.
Casey Neill Trio, *Spiral Bound Freight and Salvage*. 8pm, \$15.50-16.50.
pickPocket Ensemble *Albatross Pub*, 1822 San Pablo, Berk; (510) 843-2473. 9pm.

Dance clubs
Asia Africa Arabia *Nickie's BBQ*. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.
Cocktail hour *Club Deluxe*. 6-9pm. Lounge music with Powerlounge and Brian Cox.
Development Asia *SK*. 10pm. Reference, Ray-gun, and Mykul Crane spin breakbeat and house.

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OLD TIME & APPALACHIAN
WED 4/25 8 PM \$10
FLING DING
Crooked Jades
Bluegrass Intentions
Clogging with Evie Ladin

THURS 4/26 10 PM \$5
DEAD DJ NITE

MUSICIANS FOR MED. MARIJUANA
FRI 4/27 8 PM \$15
FACT OR FICTION
Shelley X-Tet

SAT 4/28 9:30 PM \$11
E.C. SWING & LINDY HOP
STEVE LUCKY
and The Rhumba Bums
B pm dance lesson w/Nick & Shanna

REGGAE
SUN 4/29 9 PM \$10
CLINTON FEARON
& Boogie Brown Band
Former Gladiator vocalist

TUES 5/1 9 PM \$8
ANOUSH
B pm dance lesson w/Lise Liepman

around town, authors, attractions & benefits **calendar** **events**

Authors
Sylvia Browning *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses *Pages for You*.
Denise Chavez *Modern Times*, 888 Valencia; 282-9246. 7:30pm, free. The novelist gives a film presentation on *Loving Pedro Infante*.
Bill Kovach and Tom Rosenstiel *Stacey's Bookstore*, 581 Market; 421-4687. 12:30pm, free. (Also Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free.) The authors discuss *Elements of Journalism*.
Julius Shulman *William Stout Books*, 27 South Park; 543-3347. 6pm, free. The photographer discusses and signs copies of his collection, *Julius Shulman Photography*.
Geling Yan *City Lights*, 261 Columbus; 362-8193. 7pm, free. The author reads from *The Lost Daughter of Happiness*.

thursday 26
Around town
'California Dreamin' 2001' *Golden Gate Hotel*, 1500 Van Ness; 441-4000. 7pm, \$55-425, registration required. Through Sun/28. The largest transgender convention on the West Coast convenes with a series of events, socials, conferences, and workshops. Call for more information.
'Shulman Shoots Neutra — Modernist Architecture in Focus' *SFMOMA*, 151 Third St; 357-4027. 6pm, \$12-15. David Meckel moderates a symposium on the photographer's work.

Benefits
'Seven-Inch Heels and a Microphone' *SI SU*, Jack Adams Hall, 1600 Holloway; 338-1952. 7pm, \$5-7. Drag queens, drag kings, and other glamorous performers are the highlight of this benefit for Queer Alliance's Cindy Kolh AIDS Fund.

Authors
Chitra Divakaruni *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The author talks about *The Unknown Errors of Our Lives*.
Lesley Downer *Consulthe General of Japan*, 50 Fremont, Suite 2200; 986-4383. 5pm, free. The British journalist gives a lecture on *Women of the Pleasure Quarters: The Secret History of the Gensha*.
Christopher Hitchens *Modern Times*, 888 Valencia; 282-9246. 7:30pm, free. The author discusses *The Trial of Henry Kissinger*.

Bay Area
Charles Johnson *Marcus Books*, 3900 MLK, Jr., Onk; (510) 652-2344. 6:30pm, free. The novelist discusses *Soulcatcher and Other Stories*.
John Searles, Maud Casey *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. Searles reads from *Boy Still Missing*; Casey reads from *The Shape of Things to Come*.

friday 27
Around town
'California Dreamin' 2001' *Golden Gate Hotel*, 1500 Van Ness; 441-4000. 7pm, \$55-425, registration required. Through Sun/28. See Thurs/26.

Benefits
'Narsai Toast' *Ritz-Carlton San Francisco*, 600 Stockton; (510) 647-2903. 6pm, \$225. Culinary expert Narsai David hosts a gala benefit for the Berkeley Repertory Theatre, with other accomplished chefs helping him prepare the gourmet dinner.
'State of Grapes' *Regency Building*, 1270 Sutter; 673-7500. 6pm, \$65-150. This wine and food gala benefits the Muscular Dystrophy Association.
'Uprising: Unite for Change' *Theater Artaud*, 450 Florida; 621-7797. 8pm, \$15. Through Sat/28. This series of concerts brings several local musicians, speakers, poets, and artists in support of Theater Artaud and prison activist group Critical Resistance. Tonight's

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 25
Benefits
Benefit for 21 Grand Artists' Television Access, 992 Valencia; (510) 444-7263. 8pm, \$7. To stage off 21 Grand's 30-day eviction notice, ATA holds a screening of experimental works.
Women entrepreneurs benefit *Westin St. Francis Hotel*, 335 Powell; 333-2130. 6pm, \$90-100. The local chapter of the National Association of Women Business Owners honors advertising executive Carol H. Williams and Karen Neuburger during a dinner benefiting the Elizabeth Gillespie Fund for Life, which works for the early detection of uterine cancer.

Bay Area
'Conversations in Commedia' *La Peña Cultural Center*, 3105 Shattuck, Berk; (510) 849-2568. 7:30pm, \$8. Street theater veterans "Doc" Mozzarrelli and the Amazing Zucchini discuss their craft in the latest edition of this monthly series.

Friday 27

From page 79

roster include Francisco Herrera, Subtle, and Kemetie Suns, plus activist Robert King Wilson, a former prisoner who spent a record 30 years in solitary confinement at Angola State Prison.

Suzanne Westenhofer Victoria Theatre, 2961 16th St; 861-5079. 8pm, \$25-50. The lesbian comedian gives a concert titled *Tour de Femme* in this benefit for Theatre Rhinoceros.

Bay Area

Fact or Fiction, Shelley Doty X-Tet Ashtkenaz, 1317 San Pablo, Berk; (510) 525-5054.

7:30pm, \$15. The two groups perform a concert benefiting Musicians for Medical Marijuana.

Amy Goodman King Middle School, 1781 Rose, Berk; (510) 985-0385. 8pm, \$10-15. The radio journalist discusses independent media and dissent.

'New Beats: Asian Roots Urban Rhythms' Asia Pacific Cultural Center, 388 Ninth St, Oakl; (510) 208-6080. 8pm, \$10. Several artists, including L.A. hip-hop band Karma-cy, Asian Crisis, DJ Musa, and tabla musician Shabi Farooq, perform a concert benefiting Indian earthquake relief groups.

Authors

John Searles, Maud Casey Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. See Thurs/26.

Bay Area

Larry Wonderling Barnes and Noble, 280 Metro Mall, 119 Colma, Colma; (650) 756-1228. 7:30pm, free. The author discusses San Francisco Tenderloin: Heroes, Demons, Angels and Other True Stories.

saturday 28

Around town

Alliance Française de San Francisco open house Alliance Française de San Francisco, 1345 Bush; 775-7755. 10am, free. Check out this community center's facilities while learning about the various programs and events it offers.

'California Dreamin' 2001' Golden Gate Hotel, 1500 Van Ness; 441-4000. 7pm, \$55-200, registration required. Through Sun/28. See Thurs/26.

Cherry Blossom Festival Japantown, Post at

Buchanan; 563-2313. 9am, free. Through Sun/29. This annual festival features several performances and activities, in addition to auxiliary events taking place throughout the day. Call for more information.

Genderblast III Harvey Milk Civil Rights Academy, 4235 19th St; (510) 665-9234. 9:30am, free. See 8 Days a Week, page 56.

Bay Area

Amazigh Spring Rosa Parks School, 920 Allston, Berk; (510) 527-7429. 7pm, donation. Berber exiles from North Africa host a celebration with music by singer Merzouk Al-lache, an art and craft exhibition, and traditional cuisine.

Berkeley Bay Festival Berkeley Marina, 160 University, Berk; (510) 644-8623. 11am, free. This spring celebration features activities for children and adults along the marina beside the San Francisco Bay, as well as music and more.

California Music Awards Henry J. Kaiser Auditorium, 10 10th St, Oakl; (415) 421-8497. 7:30pm, \$25-135. This annual ceremony honors outstanding California musicians from the previous year. Scheduled performers include Blackalicious, Victoria Williams, Little Feat, and several others.

Chinese family history workshops Oakland Public Library, Asian branch, 388 Ninth St, Suite 190, Oakl; (510) 238-3400. 10am, free. Jeanie Chooey Low conducts the second of two classes for Chinese Americans interested in genealogical research.

International family fair and raffle New School of Berkeley, 1606 Bonita, Berk; (510) 548-9165. 11am, free. This nonprofit multicultural preschool and day care center hosts a vegetarian cafe, games, activities, and a diverse lineup of live entertainment.

Spring health fair Laney College, 900 Fallon, Oakl; (510) 464-3404. 11am, free. Healthy cooking demonstrations, exercise classes, raffles, games, and other activities are all part of this event.

Benefits

Azaad 111 Minna Street Gallery; 974-1719. 9pm, \$10. The live electronic band joins DJs Sub-Verse, Rhino.FX, Aquadesiac, AD, and other musicians in a benefit concert for Dennis Bernstein's news program Flashpoints.

Bamboo Festival San Francisco County Fair Building, Golden Gate Park, 9th Ave at Lincoln; (707) 874-1045. 11am, free. Learn about the art of creating bamboo arts and crafts, then purchase some for yourself. Proceeds benefit the local chapter of the American Bamboo Society, a nonprofit organization.

Carnival and silent auction New Traditions Elementary School, 2049 Grove; 750-8490. 11am, free. This family fair benefits the school's creative arts program.

Gay and Lesbian Victory Fund benefit Restaurant 2223, 2223 Market; 512-1730. 4:30pm, \$100. This fundraising dinner for the political action committee honors various public officials, including Sups. Tom Ammiano and Mark Leno and Long Beach Vice-Mayor Dan Baker.

Super bingo night Ellard Hall, 100 Diamond; 863-1581. 7pm, \$25. MHR AIDS Support Group is the beneficiary of proceeds raised from this event.

'Uprising: Unite for Change' Theater Artaud, 450 Florida; 621-7797. 8pm, \$15. See Fri/27. Tonight's roster includes New Style Mother-lode, Blue Buddha, and Rijal.

ZooFest 2001 San Francisco Zoo, Sloat at 45th Ave; 753-7080. 6:30pm, \$300-1000. The zoo holds its 31st annual fundraiser, where guests can enjoy cocktails, dinner, and dancing to the sounds of Big Bang Beat and the park animals.

Bay Area

Benefit for 21 Grand 21 Grand, Oakl; (510) 444-7263. 3pm, \$7-20. The arts space hosts a fundraiser with performances by Mark Pauline, accordionist Mark Growden, art rock band Soldier of Fortune Cookie, folk artists Kitchen Dance, and several others.

Spring auction YWCA, 1515 Webster, Oakl; (510) 420-1224. 6pm, \$20-25. This Roman Holiday-themed gala event raises funds for the Chahot Elementary School PTA.

Authors

Michael Nava Encantada Gallery, 908 Valencia; 642-3939. 3pm, free. The novelist reads from *Rag and Bone*.

Isaac Stern A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. Noon, free. The violinist discusses his memoir *My First 79 Years*.

sunday 29

Around town

'California Dreamin' 2001' Golden Gate Hotel, 1500 Van Ness; 441-4000. 7pm, \$55-200, registration required. Through Sun/28. See Thurs/26.

Cherry Blossom Festival Japantown, Post at Buchanan; 563-2313. 9am, free. Through Sun/29. See Sat/28.

Group show and sale 848 Community Space, 848 Divisadero; 820-3991. 3pm, free. Purchase original and affordable art, priced at \$100 or less, by local artists of all disciplines at this bazaar.

Israel Independence Day Masonic Center, 1111 California; 392-4400. 1:30pm, \$10-30. Israeli culture is celebrated with a day of activities, arts and crafts, and a musical performance by rock composer Shalom Hanoch.

'Lessons in Courage and Vigilance: Taking A Stand' Herbst International Exhibition Hall, Lincoln at Montgomery; 928-2992. 2pm, free. A panel discussion is held on this topic in conjunction with the *Silent Voices Speak: The Holocaust and Social Injustice Today* exhibit.

Bay Area

'Clothing in Inuit Art' UC Berkeley, Phoebe A. Hearst Museum of Anthropology, 160 Kroeber Hall, Berk; (510) 643-7648. 2pm, free. Professor Nelson Graburn gives this lecture in conjunction with the recent exhibit, "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture."

Headlands Center for the Arts open house Headlands Center for the Arts, 944 Fort Barry, Sausalito; 331-2787. Noon, free. This community of artists-in-residence kicks off its 2001 season with an open house featuring performances, art installations, and previews of various works in progress.

People's Park festival People's Park, Haste at Telegraph, Berk; (510) 848-1985. 12:30pm, free. This 32nd annual event features a wide array of performances, artists, vendors, guests, and other surprises.

Benefits

Glen Park festival Diamond between Clenery and Bosworth; 835-2112. 10am, free. This outdoor festival features music, arts and crafts, food, raffles, and other fun activities, as funds are raised for young people to attend the Glen Park Silver Tree Day Camp this summer.

Night to benefit Indonesia Cat Club, 1190 Folsom; (510) 985-0385. 8pm, \$10. Indonesia Human Rights Network and IndonesiaAlert are the beneficiaries of this event, which features DJs Joe Brown, Derek Scott, and Axis as well as speakers addressing Indonesian culture and politics.

Bay Area

'Celebrity Pug Star Search' Tilden Park, Padre Picnic Area, Berk; (925) 941-0097. 10pm, \$3. See 8 Days a Week, page 56.

Authors

Jamling Tenzing Norgay Any Mountain, 71 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The author gives a slide presentation on *Touching My Father's Soul: A Sherpa's Journey to the Top of Everest*.

monday 30

Around town

John Heilborn Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The scientist and academic is interviewed by Roy Eisenhardt.

Spring arts and crafts fair SFSU main lawn, 1600 Holloway; 338-2444. 9am, free. Through Thurs/3. The college's associated students host over 40 vendors of handcrafted goods as well as live musicians.

TheatreFest Fort Mason Center, Cowell Theater, Marina at Buchanan; 430-1140. 6pm, \$5-20. This exposition offers prospective professionals the chance to get advice from casting directors, actors, and other industry personnel.

World Wine Market Concourse Exhibition Center, 635 8th St; 383-1226. \$50, free preregistration at www.world-wine-market.com. Through Wed/2. Choose from hundreds of wines imported from around the world during this inaugural convention.

Benefits

Wesla Whitfield and Mike Greensill Plush Room, 940 Sutter; 885-2800. 7:30pm, \$150. The jazz singer and pianist perform classic jazz songs in a benefit concert for the Community Music Center's scholarships and financial aid programs.

Authors

Steve Goldstone, MD UCSF, HSW-303, 513 Parnassus; 502-5593. Noon, free. The author of *The Ins and Outs of Gay Sex: A Medical Handbook for Men* lectures on gay men's health issues.

Emil Guillermo, Ruthanne Lum McCunn, Linda Watanabe McFerrin, William Wong CCSF, Ocean Avenue Campus, Rosenberg Library, room 305, 50 Phelan; 239-3580. 2pm,

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The Asian Art Museum's presentation is made possible by the Society for Asian Art, the Bernard Osher Foundation, Marjorie Bussinger, Elise Carr, Fred Gordon, and Jane and Sanford Tom. The exhibition was organized by The Art Institute of Chicago, and is supported by the E. Rhodes and Leona B. Carpenter Foundation, the Estate of William Bronson Mitchell and Grayce Skovet Mitchell, the Henry Luce Foundation, the Freeman Family Foundation, and The W.I.S. Spencer Foundation. This exhibition is supported by the National Endowment for the Humanities and the National Endowment for the Arts, dedicated to expanding the understanding of cultural and artistic heritage.

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free. The authors read from their work in celebration of Asian-Pacific Heritage Month. **William Kittredge** SF Public Library, Koret Auditorium, 100 Larkin; 495-4014. 6:30pm, \$15. The author of *The Nature of Generosity* gives a lecture. **Han Ong** City Lights, 261 Columbus; 362-8193. 7pm, free. The author reads from *Fixer Chao*.

Bay Area

Louise Erdrich Book Passage, 51 Tannal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The novelist reads from her most recent book, *The Last Report on the Miracle at Little No Horse*.

Jamling Tenzing Norgay Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author discusses *Touching My Father's Soul*.

tuesday 1

Around town

'Chaos Aesthetics: A Discussion' 3200 Sacramento; 331-2076. 7pm, free. San Francisco Art Institute professor Sharon Grace lectures on this topic.

Spring arts and crafts fair SFSU, main lawn, 1600 Holloway; 338-2444. 9am, free. Through Thurs/3. See Mon/30.

World Wine Market Concourse Exhibition Center, 635 8th St; 383-1226. \$50, free preregistration at www.world-wine-market.com. Through Wed/2. See Mon/30.

Bay Area

Movie trivia night Rafael Film Center, 1118 4th St, San Rafael; 454-1222. 7:30pm, \$6-9. This monthly event pits teams of movie buffs against each other in a fun test of film knowledge.

Authors

Tony Earley A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. The novelist reads from *Jun the Boy*.

attractions/kid stuff

Anthony Browne A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. Tues, 1pm, free. (Also Cody's, 1730 Fourth St, Berk; (510) 559-9500. Mon, 11am. Free. Book Passage, 51 Tannal Vista, Corte Madera; (415) 927-0960. Tues, 10:00am. Free.) The author reads from *My Dad*, for the enjoyment of children ages four to eight.

California Academy of Sciences Golden Gate Park, 55 Concourse; 750-7145. Wed-Tues,

10am-5pm. \$2-\$50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific." A new exhibit featuring nesting Great Blue Herons begins on Sun/29. Thurs: Dr. Richard L. Hay lectures on his career, 7:30pm. \$6-10. Sat: The museum celebrates "International Astronomy Day." Also, meet live birds from Coyote Point Museum, 11:30am and 1:30pm.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television."

'Fisherman and the Flounder' New Conservatory Theatre Center, 25 Van Ness; 861-4914. Tues, \$5-10. Through Thurs/10. Grimm's fairy tale is given a Japanese Kabuki-style rendering by writer Richard Slocum and director Gwen Loeb.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Sat: The museum celebrates flight with "Festival on the Hill," 11am-3pm.

Saturday Art Programs at the Legion Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. \$5-8 (under 12 free).

"Doing and Viewing Art" discusses European still life; "Big Kids-Little Kids" discusses Rodin sculpture.

Workshops for Families De Young Art Center, 2501 Irving; 682-2483. Sat, 10:30am-noon. Free. This week's program involves making masks from different cultures.

Young Performers Theatre Fort Mason Center, Building C, room 300, Mason at Buchanan; 346-5550. Sat-Sun, 1 and 3:30pm. \$5-8. The French children's classic *Madeline* is adapted for the theater.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Shutter-hugz" and "Time in a Bottle"; "Millennium Monument" ends Mon/23. Sat: The "Spring Dance" program continues with a showing of dance films, 2pm.

Bay Area

'Baba Yaga and Vasilisa the Brave' Oakland Public Library, Elmhurst branch, 1427 88th Ave, Oakl; (510) 597-5049. Wed, 3:30pm. (Also Rockridge branch, 5366 College, Oakl; (510) 597-5017. Wed, 7pm, Lakeview branch, 550 El Embarcadero, Oakl; (510) 238-7344. Thurs, 10:30am.) Free. Word for Word per-

forms a Russian folk tale about a brave girl and her doll, who team up to fight a witch. **Bay Area Discovery Museum** East Fort Baker, 557 McReynolds, Sausalito; (415) 487-4398. Tues-Thurs, 9am-4pm; Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "Face to Face." Sat: Harmony Grisman gives a concert, 10:30am. \$10, includes museum admission. Sun: Kids on the Block performs a puppet show, 11am and 1pm.

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Sat-Sun: "Astronaut Training Camp" continues with "Space Station Training" (Sat, 12:30-2pm and 2:30-4pm) and "Weightlessness Training" (Sun, 12:30-2pm and 2:30-4pm).

Children's Fairyland USA 699 Bellevue, Oakl; (510) 452-2259. Fri-Sun, 10am-4pm. \$5. This 3-D storybook theme park features rides and entertainment for kids. Sat: The park celebrates Earth Day with a variety of environmentally conscious activities. Sat-Sun: A performance of *Little Red Riding Hood* is given, 11am, 2 and 4pm. Sun: Characters from various theatrical productions make their way through the park.

Museum of Children's Art 538 Ninth St, Suite 210 Oakl; (510) 465-8770. Tues-Sat, 10am-5pm; Sun, Noon-5pm. Free. This museum features children's art exhibits, art classes, workshops, and other resources for kids. Sat: An opening celebration is held for a new exhibit by Oakland Public School students, "Dreams in Flight," 5-7pm.

Dominique Piana Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (415) 355-1882. Sat, 11am-noon. \$8-15. The harpist explains the unique properties of her instrument and gives a demonstrative concert.

Ruben Zahra Julia Morgan Center for the Arts, 1640 College, Berk; (510) 845-8542. Sun, 2pm. \$5-10. The musician gives an eclectic concert of world music for children.

list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Stieglitz and His Circle," 100 original Camera Work photographs by pioneering photographers.

"Of Our Time: Celebrating Ruth Bernhard's Photography," 50 images by Ruth Bernhard. "Michael Kenna: Night Work," Photographs by Michael Kenna. All exhibits through Sun/29.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Gods, Demons, Slayers, and Princes: Scenes from the Lives

Continued on page 82

2000/01 Season

Cal Performances

The Only Place To Be



Vanguard Jazz Orchestra Suite for Pops

SAT, APR 28, 8 PM
ZELLERBACH HALL \$18, \$24, \$30

Louis Armstrong and the Village Vanguard are two of the jazz world's most enduring institutions. The Vanguard Jazz Orchestra's Thad Jones Legacy Tour brings the spirit of both to Berkeley, swinging out Jones' masterpiece, *Suite for Pops* in honor of the 100th anniversary of Louis Armstrong's birth. This 16-piece all-star band headlines the Pacific Coast Collegiate Jazz Festival.

UC JAZZ "WEDNESDAY NIGHT BIG BAND," 7 PM
FREE TO EVENT TICKETHOLDERS

the far side of the moon

Robert Lepage, writer, director, performer
Laurie Anderson, composer

THU-FRI, MAY 3-4, 8 PM; SAT, MAY 5, 2 PM & 8 PM; AND SUN, MAY 6, 3 PM
ZELLERBACH PLAYHOUSE \$30, \$46

Internationally celebrated theater artist Robert Lepage is credited with creating some of today's most visually stunning theatrical productions. In the Bay Area premiere of his latest work, space travel and life come together in a touching metaphor set against one of the ultimate achievements of the millennium: the voyage to the moon. Renowned composer and performance artist Laurie Anderson contributes an original score to this fascinating journey of inner and outer exploration.

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critic's choice: art

'Tracking'

Through May 12, Logan Galleries

Sitting through all 27 minutes of Zhu Jia's video "Forever" might make you throw up — not because the story is bad or the actors are ugly but because it was filmed with a camera strapped to the rotating wheel of a tricycle. Contemporary Beijing spins around and around on the video screen at a sickening speed as Zhu pedals through its busy streets. Just as disconcerting, but in a totally different way, is Sergio Prego's video installation "Tetsuo, bound to fail." Prego arranges up to 40 cameras around himself in an inward-facing circle, and he jumps around while they shoot nearly simultaneous photos of his antics. He then transfers the stills to video, craftily arranging them in rapid sequence so that the events of a single second seem to last a minute or more. The finished movie turns Prego into a magician: in one sequence he flings a bucket of paint into the air and then leisurely contemplates its complex waves and bubbles as it appears to hover in the air. More than any other work in the show, Prego's film subverts the traditional idea of "tracking" as a natural way to lead the viewer from here to there. Instead of offering a nice, predictable, real-time progression of events, seen through the "eye" of a single camera, he splices together dozens of views of the same moment, ripping apart and reassembling the very idea of time as we know it. Other stand-out film installations include Darren Almond's "Geisterbahn," which he filmed by placing a camera inside the eye socket of a skeleton riding a ghost train through a haunted fun house in Vienna, and Claude Closky's "En Avant," a frenetic compilation of shots culled from advertising trailers for action films. Mon., Wed.-Sat., 11 a.m.-5 p.m.; Tues., 11 a.m.-9 p.m., California College of Arts and Crafts, 1111 Eighth St., S.F. (415) 551-9210. (Lindsey Westbrook)



"TETSUO, BOUND TO FAIL," (1998), BY SERGIO PREGO

Museums

From page 81

of Krishna and Balarama." Paintings on the topic of the Hindu god Vishnu. Through Sun/29.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include

a survey of art from the Renaissance to the modern era. "Prints in Bloom." Twenty-five prints by artists celebrating flowers.

Through Sun/29. "Marks of Creativity: Recent Acquisitions of California Drawings." Various works by California artists. April 28-Aug 26.

Jewish Museum 121 Stewart; 543-8880. Sun-Thurs, noon-5pm. \$3-4, free for 12 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of pho-

tographs and texts by the French conceptual artist. Through June 28.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." When Paolo Venini moved from Milan to the Venetian coast and set up his first glassblowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glassmaking, he rejected the cumbersome decorative styles of the last two centuries and set new trends with his simple, contemporary designs. The shop stayed in the family until 1986, continuing to produce innovative glass art by some of the world's best designers. This show includes a representative sample from each era, along with some photographs of the facility and its employees, including a great shot of the entire company at its 1921 inauguration. Through Sun/29. (Westbrook)

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Thurs, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection. Through May 21. "Native to the Land: Photography and the North American Indian, 1870-1930." An exhibit of rare photographs on the subject of Native Americans. Through June 12.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through Sun/6.

Bay Area

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through Sun/29.

UC Berkeley Art Museum 2625 Durant, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths, free for 12 and under, UC Berkeley students/faculty, and members. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through Sun/29. "Ed Osborn/Matrix 193: Vanishing Point." Ed Osborn's current exhibit stretches the definition of art, since his work isn't even a physical object but rather a collection of sounds emanating from the museum structure itself. Osborn has affixed a small speaker driver to the base of the building's ground-floor windows. These drivers vibrate the glass panes, effectively turning them into a speaker system that amplifies sounds throughout the museum and the nearby sculpture garden. The low, shifting drone of Osborn's musical composition is inescapable, but he chooses low-frequency pitches so that our ears will be unable to locate the precise point of origin. Through May 13. (Westbrook)

galleries

Opening

Eleonore Austerer 540 Sutter; 986-2244. Mon-Sat, 10am-6pm. "The Still Life Today," works in various media by gallery artists. Through Mon/30. Works by Steve Lisios. May 1-31.

Bonnafont 946a Greenwich; 431-7546. Sat-Sun, 2-5pm and by appt. Paintings by Shelley Hbyt (reception Thurs/26, 5-7:30pm). April 26-May 20.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New work by Peter Voukos (reception Sat/5, 4-6pm). May 1-June 2.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Standard Views," works by Alex Jackson; "Gardens," works by Margo Weinstein; project room installation by Rob Keller (reception Thurs/26, 5:30-7:30pm). April 26-May 26.

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. "Frame 37," mixed-media by various artists. Through Sat/28. "Landmark," photographs by Adair L. Oesterle (reception May 10, 6-9pm). May 1-31.

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Self Portrait," works by Chuck Close. Through Sat/28. Portraits by Hiroshi Sugimoto. May 3-June 30.

Friday the Thirteenth West 331 Potrero; 863-2285. Thurs-Sat, 1-5pm. Assemblages by Craig LaRotonda and Kim Maria; paintings by Craig LaRotonda (reception Fri/27, 6-8:30pm). April 27-June 2.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Still-life paintings by James Aponovich. Through Sat/28. "Hans Burkhardt, Works from Three Decades: 1930-1960," pastel drawings and oil paintings by the Swiss abstractionist. Through June 2. New works by Richard Ryan (reception Thurs/3, 5:30-7:30pm). May 3-June 2.

Headlands Center for the Arts 944 Fort Barry, Sausalito; (415) 331-2787. Tues-Fri, 2-6pm; Sun, 1-5pm. Charcoal drawings by Fred Hayes. Through Thurs/3. Spring Open House. Sun/29, noon-5pm.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Standing on the Edge..." paintings by Doreen Coyne. Through Thurs/26. "LIVEwork," individual and collaborative works by Jennie Braman, Cindy Cleary, Judi Miller, and Airlie Mulvaney (reception Sun/29, 3-5pm). April 29-May 11.

Museum West Fine Art 170 Minna; 546-1113. Mon-Wed, Fri-Sat, 9am-6pm; Thurs, 9am-7pm. "New Work from the Black Hills, South Dakota," paintings by Denise DuBrooy. Through Sat/28. Works by Margaret Holman Fitzgerald (reception Thurs/3, 7-9pm). May 1-31.

One Bush Street One Bush; 248-1330. Mon-Fri, 8am-6pm; Sat, noon-6pm. "Ken Done on Location," paintings by Ken Done (reception Wed/2, 6:30pm). April 30-Aug 24.

Rolo 21 and 25 Stockton; 989-7656. Mon-Sat, 10am-8pm; Sun, 11am-7pm. Works by Sam Flores. Through May 31. See 8 Days a Week, page 56.

SF Photography Center 50 Scott; 554-9522. Tues-Thurs, 3-10pm; Fri-Sat, 11am-5pm. "Unified States of Mind," portrait photography by Paul Saho (reception May 10, 7-9pm). May 1-31.

San Francisco Public Library 100 Larkin; 557-4400. Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm. "made in usa: Angel Island Shhh," mixed-media works by Flo Oy Wong (reception Sat/5, 2-4pm). April 28-June 2.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Earthly Delights," an all media exhibit celebrating the rites of spring. Through Sat/28. "Flora and Fauna," all media exhibit (receptions May 10, 5:30-7:30pm). May 1-June 2.

Don Soker Contemporary Art 49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Selected paintings by Tim Rice. Through Sat/28. "Dome," recent work by Alexander Gyenes (reception Thurs/3, 5-7pm). May 1-26.

Student Center Art Gallery SFSU, Cesar Chavez Student Union, 1650 Holloway, 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 11am-3pm. "Movement within Dance," mixed-media group exhibition (reception Thurs/26, 5-8pm). April 26-May 24.

Takada 251 Post; 956-5288. Tues-Sat, 11am-5pm. "Two Walls," paintings, drawings, and prints by Peter Shaw, Norton Wisdom, and David Jones. Through Sat/28. "Trans Lux," paintings by Dean Andrews (reception Sat/5, 3-5pm). May 1-June 2.

Two of Hearts Studio 4147 19th St; 864-5551. Tues, Thurs-Sat, 11am-5pm; Wed, by appt. "Flower Power," group show featuring fashion, photography, and paintings (reception Fri/27, 6-9pm). April 27-June 15.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, noon-7pm; Fri-Sat, noon-5pm. New paintings by John Fortes (reception Sat/28, 4-6pm). April 28-May 20.

Bay Area

Berkeley Historical Society 1931 Center, Berk; (510) 848-0181. Thurs-Sat, 1-4pm. "The Decade of Change: 1900-1910," various works (reception Sun/29, 3pm). April 29-Oct (date to be determined).

National Institute for Art and Disabilities 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 10am-3pm and by appt. "Voices," hooks, prints, paintings, and sculpture (reception May 10, 5-7pm). April 30-June 29.

Pacific Art League of Palo Alto 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "Celebration: Honoring our Founders, Envisioning the Future," works by various artists. Through Fri/27. "Minzu — An Other China," photographs of southeast China by Peggy Jacobson. Through Mon/30. "The Road Less Traveled," landscapes by over 20 artists (reception Sat/5, 2-5pm). April 30-May 25. "Still Life, Still Women," watercolors by Michalle Gavish (reception Sat/5, 3-6pm). May 1-31.

Ongoing

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. "Winding Down," black-and-white photos by Vicki Topaz. Through Fri/27.

A.O.V. 3328 22nd St; 431-8341. Thurs-Fri, 5-8pm; Sat, noon-8pm. "Proud," works by Tony Tredway. Through Sat/28.

Artists' Television Access 992 Valencia; 824-3890. Mon-Sat, 10am-10pm. "Germ Warfare," mixed-media installation by Sarah Lockhart. Through Sat/28.

Atelier 142 2354 Market, Ste 2; 861-8216. Call for hours. "Floral," paintings and photographs by James Scott Geras and Daniel Tournant. Through Tues/1.

Base 720 York, no. 102; 401-9025. Tues-Fri, 11am-4pm; Wed-Thurs, 11am-9pm. "Eye Candy," paintings by Dave. Through Thurs/3.

Canessa 708 Montgomery; 296-9029. Mon-Fri, 10am-2pm. New work by the Teacher and Artists Organization. Through Fri/27.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. New oil paintings by Larry Morace. Through Sat/28.

City Art 828 Valencia; 970-9900. Wed-Thurs, Sun, noon-9pm; Fri-Sat, noon-midnight. "New at City Art," featuring new art and new artists at City Art Cooperative Gallery. Through Sun/29.

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Crown Point Press 20 Hawthorne, 974-6273. Tues-Sat, 10am-6pm. "Spring Fever III," group exhibition featuring woodcuts, etchings, and monoprints. Through Mon/30.

Culture Cade 731 Florida; 642-2360. Call for hours. "One Day at the Yumfactory," new paintings by Attahoy. Through Mon/30.

Erickson and Elins 345 Sutter; 981-1080. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. Recent watercolors by Gary Bukovnik. Through Sat/28.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. Works by John Zurier and Louise Fishman. Through Sat/28.

Gallery 16 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. New paintings and drawings by Shawn O'Dell. Through Fri/27.

Gay, Lesbian, Bisexual, and Transgender Historical Society 973 Market, Ste 400; 777-5455. Fri, 1-5pm; Sat-Sun, 2-5pm. "Queer Folk Art," more than 40 works by various artists. Through Sat/28.

HANG 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. Recent work by Dana Martin McCutcheon. Through Sat/28.

Kalart 855 Sansome; 693-9727. Mon-Sat, 10am-6pm; Sun, noon-5pm. Paintings by Haku Shah. Through Mon/30.

Robert Koch 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. "Shipbreaking," photographs by Edward Burtny. Through Sat/28.

Laser Reflections Gallery 589 Howard; 896-5958. Mon-Fri, 2-6pm. "Visions of Image Then and Now," art collages by Wavy Gravy, paintings by Jerry Garcia, holograms by Bernadette and Ron Olson, and vintage Grateful Dead and rock and roll holograms by Vince and Gloria Di Biase. Through Fri/27.

Logan Galleries California College of Arts and Crafts, 1111 8th St; 551-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm. "Tracking," contemporary video works by various artists. Through May 12. See Critic's Choice. "Plob," work by Karim Rashid. Through May 12.

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt). "Two Boys and a Girl," works by Mark Gonzales, Eamon O'Gara, and Gina Osterloh. Through Sat/5.

Meridian Gallery 545 Sutter; 398-7229. Tues-Sat, 11am-5:30pm. "Enigmata," new works by Tim Whiten. Through Sat/5.

Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm. "Covering the New Yorker: Cutting-Edge Covers from a Literary Institution," 41 covers of the New Yorker magazine. Through Fri/27. "Springtime in New York: Frankenthaler, Sultan and Stella," a group show featuring colored works on paper. Through Mon/30.

Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5:30pm. "Otras Cosas," photographs by various artists; "Imagination," works by more than 20 resident artists. Through Mon/30.

New Langton Arts 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. "Future's Eve," film-to-DVD installation and 30 pen and ink drawings by Anna Gaskell. Through Sat/5.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. Photographs by Rolfe Horn. Through Sat/28.

OOC Theater Gallery 3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm. "Slapoty," paintings by Sem Zprac. Through Sat/28.

Pond 214 Valencia; 437-9151. Wed-Sat, 1-7pm; also by appointment. "Seeing Is Believing," new work by Robert Orthal. Through Sun/29.

Presidio Alliance 563 Reger; 561-3993. Mon-Fri, 11am-3pm or by appt. "Rebuilding Lives — A Photo Essay of the Refugee Experience," photographs by Hua Mgo. Through Mon/30.

Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Photo constructions by John Schlesinger. Through Sat/28.

Thomas Reynolds Gallery 2291 Pine; 441-4093. Wed-Fri, 1-6pm; Sat-Sun, 12-6pm. "A Place Called Home," photographs by Paul Kwilecki. Through May 12.

S.F. Arts Commission In window, 155 Grove; 554-6080. 24 hours. "In Blue," an installation by Victor Ariel Chavez. Through May 10.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "18th Annual Photo Metro Contest," curated by Duane Michals. Through Sat/28.

San Francisco Museum of Modern Artists Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by James Gouldthorpe and Michael S. Moore and sculptures by Margaret Michel. Through Fri/27.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. Work by Gordon Huether. All the works in Huether's *Salvage Series* are made from found pieces of metal except one, *Salvage Series 3*, but you'd never know it wasn't as old as the rest. Mottled and aged-looking, a long ridge of bumps protrudes from its metal like a miniature mountain range. Looking carefully through some small punctures in the surface, you can barely see a few tiny pieces of dichroic glass, which reflect light so brilliantly that they look like Christmas-tree lights. Huether likes to turn his artworks into "treasure hunts," coaxing us to peer around, above, and underneath layers of glass and metal to find what's hidden there. But there are no concealed wires or switches — just some industrial refuse that Huether has ingeniously bent, cut, and bolted together into something lovely. Through May 25. (Westbrook)

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Cuban Styles 2001," limited edition prints by Choco and six other contemporary artists. Through Sat/28. "Pathways," visual and performing arts by people with and without disabilities (Day Long Festival Fri/27, 10am-4pm). Through Fri/27.

spaceproject 1141 Polk; 749-3848. Call for hours. "Music Box," new work by Nation. Through Fri/27.

39th Exposure Gallery and Studio San Francisco Film Centre, Bldg 39, 39 Mesa, Studio 4; 561-3123. Call for hours. "Portraits: Photos by Mikhail Lemkhin." Through Thurs/3.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Works by Philip Willem Badenhorst and Vivienne Koorland. Through Mon/30.

Triangle Gallery 47 Kearny; 392-1686. Tues-Sat, 11am-5pm. Paintings by Max Hein. Through Sat/5.

Upper Playground 220 Fillmore; 262-0144. Daily, noon-6. "Six Sale," works by Jeremy Fish, Richard Hart, Chris Pew, Lucian Moon, Nick Neubeck, and Jesse Hotchkiss. Through Fri/27.

Jernigan Wicker Fine Arts 161 Natoma; 863-8543. Tues-Sat, 11am-5:30pm. Paintings by Richard Vosseller. Through Sat/28.

Bay Area
they! 4920B Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Paintings by Maia Huang and Brenda Vanoni. Through Sat/28.

Lizabeth Olivenia Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm. "Riots and Assassinations," paintings by Jerry King. Through Sat/28.

21 Grand 21 Grand, Oakl; (510) 444-7263. Thurs, noon-8pm; Fri-Sun, noon-6pm. "Problems," ceramic sculptures by Ben Hirschko and oil paintings by Adrienne Peterson. Through Sat/5.

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Behnar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Apertura Modotti Brava Theater Center, 2789 24th St; 392-4400. \$20-28. Previews Wed/25-Fri/27 (preview postponed from Wed/18-Sun/22), 8pm; Sun/29, 3pm. Opens Sat/28, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through May 20. Ellen Gavin's play examines and cel-

ehbrates the life of photographer and activist Tina Modotti.

Bouncers Edinburgh Castle Pub, 950 Geary; 522-9621. \$10. Opens Fri/27, 8pm. Runs Fri-Sun, 8pm. Through May 17. Claudio Aronica directs John Godber's comedy about British nightclub bouncers.

Mapping the Box The Next Stage, 1620 Gough; 673-0304, ext 3. \$12-20. Opens Fri/27, 8pm. Runs Fri-Sat, 8pm. Through May 26. Combined Art Form Entertainment (CAFE) presents a multimedia show that

compiles work by Ursula K. Le Guin and Bay Area playwrights.

Water Buffalo Phoenix II Theatre, 653 Geary; (510) 444-7063. \$15. Previews Thurs/26, 8pm. Opens Fri/27, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through May 19. Bay Stage presents Jonathan Whittle-Utter's play about a troubled marriage.

Bay Area

Big Love Berkeley Repertory Theatre, 2025

Continued on page 84

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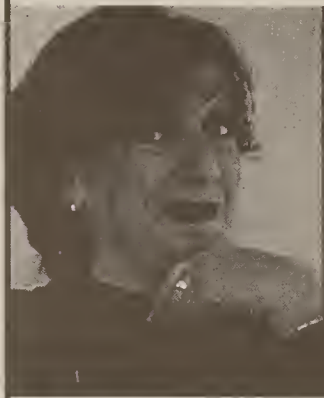
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stage calendar

theater, dance, spoken word,
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Theater

From page 83

Addison, Berk; (510) 647-2949. \$15.99-51. Opens Wed/25, 8pm. Runs Thurs/26-Sat/28 and Tues/1, 8pm (also Sat/28, 2pm); Sun/29, 2 and 7pm. See www.berkeleyrep.org for rest of schedule through June 10. In Charles L. Mee's play, an adaptation of Aeschylus's *The Suppliant Women*, 50 brides-to-be have run away to an Italian villa from the 50 brothers who are pursuing them.

Ongoing

Chess New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Thurs/26-Sat/28, 8pm; Sun/29, 2pm. In the light rock opera by Richard Nelson, chess is "a metaphor for romantic rivalries, competitive gamesmanship, superpower politics, and international intrigues."

Dimly Perceived Threats to the System Exit Theatre, 156 Eddy; 440-4913. \$12-17. Fri-Sat, 8pm. Through May 26. Jon Klein's black comedy focuses on a dysfunctional family on the verge of cracking.

Dirty Blonde Theatre on the Square, 450 Post; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Through June 17. See "Mae Days," page 48.

Don't Make Me Look Too Psychotic Bannan Place Theater, 50A Bannan; 986-4607. Through May 12: Sat, 3pm, \$15. Starting May 17: Thurs-Sat, 8pm, \$15-18. Extended through Sept 1. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

Enrico IV Geary Theater, 415 Geary; 749-2228. \$15-61. Wed/25-Sat/28, 8pm (also Wed and Sat, 2pm); Sun/29, 2pm. With his seminal investigations of illusion versus reality,

critic's choice: stage

Potrzenie Dance Project

Thurs/26-Sat/28, ODC Theater

Even if you have to cajole friends into rehearsing and performing for a pittance or less, eventually you will accumulate a body of work that speaks for you. Chris Black, Lydia Bueschel, and Katie Friedman co-founded Potrzebie Dance Project in 1993 after the trio headed west from Cornell University. Though Bueschel and Friedman have since returned to academia, in the intervening years Black has created some 20 works from which she has now culled a representative selection for her first retrospective. One of the reasons she has acquired a following is that she thinks beyond the tip of her nose and is not afraid to tackle large subjects — the nature of memory, the relationship between knowledge and belief — in addition to having a sense of humor. Most important, you can also see the structural intent, whether it's in a piece for 2 or 12, and whether or not she quite succeeds. For this performance Black reaches back to the beginning with 1990's *Drawing #1*, includes 1998's *I Own a Mansion and a Yacht* (workshopped with Ken James at ODC's café series), and premieres a new trio, *Flawed*. Other works on the program are her signature piece *You Never Cried* (1998) and *Why I Love the San Francisco Municipal Railway* (1993), the latter performed by OnSite Dance Company. 8 p.m., 3153 17th St., S.F. \$15. (415) 863-9834. (Rita Felciano)



the public and the private mask, and particularly his use of theater as a metadvice to interrogate itself, there's scarcely a late-20th-century playwright whom Luigi Pirandello hasn't touched. Yet his appeal has remained largely opaque to many English speakers, given the stiff, academic translations he's received. American Conservatory Theater's current production of one of his strongest plays, in a new adaptation by Richard Nelson, takes a brave stab at revivifying this wildly influential but neglected playwright. The play's central character is a nobleman who has lived for 20 years under the delusion that he is an 11th-century Holy Roman emperor. Marco Baricelli is superb in the leading role, and in its strongest moments this production reveals Pirandello as a rich theatrical poet of love and loss. But even with his academic straitjacket removed, he emerges as a timeworn and deeply uneven playwright. (Rosenstein)

Finding the Sun and Life Under Water Exit Theatre, 156 Eddy; 285-4319. \$15. Fri-Sat, 8pm. Through May 26. In this Paducah Mining Co. production, Susannah Martin directs Edward Albee's *Finding the Sun* and Greg Land directs Richard Greenberg's *Life Under Water*.

Good Friday 13th Uprising ... Rising Up Luna Sea Theater and Gallery, 2940 16th St; 863-2989. www.lunasea.org. \$9-15. Thurs/26-Sat/28, 8pm. The Luna Sea Women's Performance Project starts off its second annual Lesbian Playwright's Season with three plays exploring race and queerness.

Hotel Angulo Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Thurs, pay what you can). Thurs-Sun, 8pm (also May 14, 8pm). Through May 14. Campo Santo and Intersection for the Arts present Luis Saguar's play about life in a hotel in San Francisco's Mission District.

House of Lucky Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. www.magictheatre.org. \$8-30. Wed/25-Sat/28, 8pm; Sun/29, 2-30pm. Frank Wortham's solo show follows Harper Jones, a poet whose life revolves around drugs, alcohol, sex, and poetry slams.

It Could Have Been a Wonderful Life Bannan Place Theater, 50A Bannan Place; 986-4607. \$15-18. Thurs-Sat, 8pm; Sun, 3pm. Through May 12. In this comedy by Fred Raker a former stand-up comedian finds himself working at a local public television station in Syracuse, New York, and questioning what it means to be successful.

Claudia Shear Tom Riis Farrell Bob Stillman dirty BLONDE

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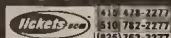
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Killing My Lobster Breaks the Bank Noh Space, 2840 Mariposa; 267-0642 or www.ticketweb.com. \$10-15. Fri-Sun, 8 pm; starting Thurs/3 also Thurs, 8 p.m. Through May 13. Comedy troupe Killing My Lobster's latest show takes on greed, the economy, and cold hard cash.

Life During Wartime Il Teatro 450, 449 Powell, Third Floor; 433-1172. \$15-20. Fri-Sat, 8pm; Sun, 7pm. Through May 12. In Keith Reddin's dark comedy, a home-security salesman taps into the fears of his suburban clients to peddle his product.

A Little Night Music Ira and Leonore S. Gershwin Theater, University of San Francisco, 2350 Turk; 978-2787. \$20-38. Wed/25-Sat/28, 8pm; Sun/29, 2pm. Phil Lowery directs this rendition of Stephen Sondheim's musical.

A Mother's Heart The Marsh, 1062 Valencia; 826-5750. \$14-22. Wed/25-Sat/28, 8pm. Award-winning local writer Joyce Carol Thomas takes us through a lifetime of love, pain, regret, and joy between a mother and daughter. Martha (Marjorie Johnson) is a fierce but devoted mother to Sherrie (Marcie Henderson), and we see everything from Sherrie's childhood tangles and rocky adolescence to a happier maturity and finally a reversal of their roles as Martha ages.

Thomas's ambition to cover so much ground is admirable, and it's a rare pleasure to see African American women's relationships portrayed onstage. Though the evening sinks under the weight of one schematic situation after another, Johnson and Henderson form a compelling bond despite the shaky script. (Rosenstein)

The P.A. Cooley Show Theatre Rhinoceros, 2926 16th St; 861-5079. \$15. Thurs-Sat, 8:30pm; Sun, 8pm. Through May 13. In his self-titled show, San Francisco actor P.A. Cooley plays a gay diva on a comedic television show.

Rancho Grande Thick House, 1695 18th St; 401-8081. \$10-20. Thurs-Sun, 8pm. Through May 13. In the desert dreamscape of the American southwest, Mamie (Kathleen Hirai) is roaring into adolescence while contending with a lonely disciplinarian mother (Bonnie Akimoto), a largely absent father (Michael Edo Keane), an irritating brother (Wayne Lee), and the mixed-up mythologies of West and East haunting her hormonally charged brain. The adventures of a Chinese American cowgirl sound like a tantalizing theatrical proposition, but other than a few flashes of multicultural wit, Eugene Chan's overwritten and underdigested mélange turns out to be simply a disappointing mess. Hirai's spunky, bell-voiced Mamie and Elizabeth Mead's playful surrealist set are the best things about this otherwise graceless production. First-rate talents such as Akimoto and Esperanza Catubig go largely wasted here, and aside from some creative movement flourishes, Tony Kelly's loping direction is a long way from his best work. (Rosenstein)

► **Reconciled in the Book of Secrets (or How to Find Romania)** A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Sun/6. After spending 30 years retelling the myths and legends of other cultures, world-renowned storyteller Laura Simms has fashioned her own tale from the cloth of personal history. A collaboration with A Traveling Jewish Theatre founder Naomi Newman, Simms's engrossing one-person show ingeniously blends myth and memory in her account of growing up in a Jewish neighborhood in postwar Brooklyn and her adult search for a personal connection to the traditions of her family. With humor and an affecting earnestness, her journey to a physical and spiritual place called Romania achieves a kind of universal significance that mirrors the wisdom and simple beauty of the "Sage's Journey," one of Scheherazade's tales. Director Newman's light but sure hand ensures that the theatrical venue, with staging limited to a few choice effects designed by Richard Olmsted, perfectly complements the evocative force of the storyteller's solitary voice. (Avila)

Richard II Venue 9, 252 Ninth St. 289-2000. \$15-25. Thurs/26-Sat/28, 8pm. Shakespeare ETC presents a production of Shakespeare's historical tragedy about the young English king. **Saturday Night Fever — The Musical** Orpheum Theatre, 1192 Market; 512-7770. \$32-73. Tues-Sat, 8pm (also Wed and Sat, 2pm);

Sun, 2pm. Through Sun/6. The film was no cinematic masterpiece, but John Travolta's performance and director John Badham's realistic approach made its story of small Brooklyn lives and big dance-floor dreams a compelling tale as well as a seminal '70s cultural event. More than anything else, a Broadway version is an excuse for the resurrection of Bee Gees songs and flamboyant disco choreography. Thanks to director-choreographer Arlene Phillips and conductor Martyn Axe, this touring production delivers. Tony Manero (Richard H. Blake) and Stephanie Mangano (Jeanine Meyers) wrestle their way through the dialogue but come alive on the impressive set of the Odyssey 2001 dance floor. Blake, who has the biggest boogie shoes to fill, does a particularly admirable job. (Avila)

Silence Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$15-30. Wed-Sat, 8:30pm; Sun, 2:30pm. Through May 13. See "Mae Days," page 48.

Wife of Bath — the Musical! Shelton Theater, 533 Sutter; 1-877-4-CHAUCER. \$5-25. Thurs/26-Sat/28, 8pm. Geoffrey Chaucer and Co. present this musical version of the Wife of Bath's, Friar's, and Summoner's Tales from Chaucer's *Canterbury Tales*.

Bay Area

► **Floyd Collins** Mountain View Center for the Performing Arts, Castro and Mercy, Mountain View; (650) 903-6000. \$20-38. Tues, 7:30pm (no show May 1); Wed-Sat, 8pm (also Sat/28, 2pm); Sun, 2pm (also Sun/29, 7pm). Through Sun/6. Since its premiere in 1994, this collaboration by composer and lyricist Adam Guettel and bookwriter and co-lyricist Tina Landau has become recognized as perhaps the seminal music-theater work of its generation. *Floyd Collins*, based on the story of a Kentucky cave entrepreneur who got stuck in the cavern of his dreams in 1925, certainly wins the prize for least likely subject matter for a musical. Guettel's score is an entrancing blend of bluegrass, folk, country, rock, and Broadway, and he and Landau seamlessly integrate with each other to create a tremendously rich and touching evening. Even more, they map out a distinctive and adept post-Sondheim territory for the American musical. It's a thrilling achievement, and although Robert Kelley's production lacks the polish and hypnotic visual clarity of Landau's original direction, bravo to TheatreWorks for giving this great contemporary musical its long overdue Bay Area premiere. (Rosenstein)

The Glass Tear and Slings and Arrows: Love Stories from Shakespearean La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 655-0813. \$10. Thurs-Sun, 7pm. Through Sat/5. The Shotgun Players present two contemporary plays performed by the actors of Black Box Productions.

Hedda Gabler Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$30. Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 13. Jon Robin Baitz's acclaimed new adaptation of Henrik Ibsen's classic play takes a bow in Berkeley. Baitz updates and Americanizes much of the language, stripping away its euphemism and formality. But although other productions of this version (one of which may find its way to Broadway next season) have matched Baitz's ambitions with a refreshing new understanding of the characters, this Aurora Theatre Company presentation seems stuck in fairly one-note, conventional interpretations. Stacy Ross would seem a natural for the titanic title role, but her work is a disappointment; tightly constrained in the lovely armor of Anna Oliver's period gowns, she does little more than rattle the cage bars in the most premeditated way. Under Loy Arcenas's unimaginative direction everyone seems to be dutifully hitting their subtextual marks. But this is essentially a *Hedda* we've seen many times before, more a 19th-century melodrama than a 21st-century tragedy. (Rosenstein)

The Oresteia, Part One Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Wed/25, 7pm. See www.berkeleyrep.org for rest of schedule through Sun/6. Berkeley Rep is boldly opening its new 600-seat proscenium theater with Aeschylus's entire *Oresteia* trilogy, and the two mammoth undertakings are a beautifully considered match. The trilogy, presented in two parts in rotating repertory, opens with *Agamemnon*: the house of Atreus is mired in stygian

gloom, its internal cycles of bloodshed only just beginning in the aftermath of the Trojan War. Aeschylus ain't easy, and Robert Fagles's translation preserves his ambiguity and density while adding some modern flourishes. Codirectors Stephen Wadsworth and Tony Taccone revel in the poetry even as they struggle to animate its often static nature. Their overall aim is clearly toward immediacy and humanity, yet the result (at least in Part One) often feels studied and ponderous. The newly dubbed Roda Theatre is marvelous, however, a vibrant space that manages to combine scale and intimacy. (Rosenstein)

► **The Oresteia, Part Two** Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Thurs/26-Sat/28, 8pm (also Sat/28, 2pm); Sun/29, 2 and 7pm. See www.berkeleyrep.org for rest of schedule through Sun/6. Berkeley Rep unveils *The Libation Bearers* and *The Eumenides*, the second half of Aeschylus's *Oresteia* trilogy, which now joins *Agamemnon* in rotating repertory. Where the trilogy's first play relies heavily on descriptions of past and future, the second and third are strongly rooted in onstage action, depicting Orestes' revenge on his murdering mother and his being hounded by the Furies. It's the trilogy's unique development from dark barbarity and domestic sorrow to sunlit forgiveness and civic responsibility that is at the core of Taccone and Wadsworth's interpretation, and it's the completion of that journey that helps to give Part Two an affecting resonance that Part One lacked. The evening's triumphal ending gets laid on thick; Taccone and Wadsworth try hard to deliver a pure post-ironic moment that doesn't quite convince. But Aeschylus' revolutionary, complex vision of the future auspiciously dedicates the company's new theater. (Rosenstein)

dance

'Dance/Screen' Screening Room, Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Tues, 7pm. \$3-6. See 8 Days a Week, page 56.

'Dancing the Mystery' Dance Mission Theater, 3316 24th St; 273-4633. Sun, 6pm. \$15-17. ABD Productions presents an evening of dance, music, and poetry from the spiritual realm with performances by Anne Bluethenthal, Blanche Brown, Debra Lewis, Jonathan Lewis, Sharon Paige Ritchie, Priscilla Regalado, Christina Svane, and Ann Woodhead. **Paris Opera Ballet War Memorial Opera House**, 301 Van Ness; 865-2000. Mon, 7:30pm; Tues, 8pm. \$10-110. San Francisco Ballet presents the company from Paris in Rudolf Nureyev's staging of Marius Petipa's 1877 *La Bayadère*.

Potrziebie Dance Project ODC Theater, 3153 17th St; 863-9834. Thurs-Sat, 8pm. \$15. See Critic's Choice.

June Watanabe in Company Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Fri-Sat, 8pm. \$18-20. See 8 Days a Week, page 56.

ZaZa Dance Theater Dance Mission Theater, 3316 24th St; 385-3299. Fri-Sat, 8pm (children's matinee Sat, 4pm). \$10. Founding member Chris Sia says you'll have to come and see how the audience manages to choreograph ZaZa Dance Theater's *Control Remote*, a wacky satire on the all-American family at home in front of the boob tube. (Belmar)

Bay Area

Ballet San Jose Silicon Valley San Jose Center for the Performing Arts, 255 Almaden Blvd, San Jose; (408) 288-2800. Thurs and Sun, 7:30pm (also Sun, 1:30pm); Fri-Sat, 8pm. \$20-65. The company performs Dennis Nahat's *Celebrations* and *Ode*.

The Movement Julia Morgan Center for the Arts, 2640 College, Berk; (510) 665-9788. Thurs, 7pm (workshop, 6pm). \$5. The Berkeley troupe performs jazz, hip-hop, swing, and other dance forms.

Odissi Dance Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. Sat, 7pm. \$18-28. This performance highlights Odissi, one of the seven main forms of Indian classical dance.

Reflejos de Mexico Julia Morgan Center for the Arts, 2640 College, Berk; (510) 649-7717. The UC Berkeley-affiliated group performs

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Continued on page 86

Dance

From page 85

Mexican dances in *El Espíritu Mexicano*.

Trisha Brown Dance Company Memorial Auditorium, Stanford University, Serra at Galvez, Stanford; (650) 725-2787. Fri-Sat, 8pm. \$13-38. Arguably the most famous graduate of the Mills College Dance Department, Trisha Brown has been breaking new ground in the dance world since her Judson Church days in the 1960s. Along with pieces from the '70s, '80s, and '90s, which make up her Friday night show, Brown presents a 21st-century dance, *El Trilogo*, for Saturday night's show. *El Trilogo* is accompanied live by the Dave Douglas Jazz Ensemble and is Brown's first evening-length dance. Performing without intermission, the dancers incorporate the principles of jazz improvisation while adhering to Brown's penchant for form and composition. For the retrospective show on Friday, Brown offers *Accumulation* (1971), *Newark (Niweorce)* (1987), and *M.O. Excerpts* (1995). Try to see both; you can't go wrong with either. (Belmar)

Chitresh Das Cubberley Theater, 4000 Middlefield, Palo Alto; (415) 499-1601. Sat, 8pm. \$22-25. The kathak master performs a traditional kathak solo with music by tabla virtuoso Swapan Chaudhuri as well as Swapnamoy Banerjee on sarod and vocalist Devashis Sarkar. Traditionally, the kathak solo — percussive feet, ankle bells — is an improvised art form, so there is no rehearsal prior to the show. The artists meet before the show to talk about the different rhythms they'll be performing, and in Chitresh Das's case, the dancer tells the musicians that he'll be performing technical dance in addition to mime and storytelling. Then it's up to the group to connect on stage and exhibit mastery of the form, anticipating what the other artist will do next and creating a work of art in the moment. (Belmar)

Limón Dance Company Mexican Heritage Plaza, 1700 Alum Rock Ave, San Jose; (408) 928-5564. Fri-Sat, 8pm (also Sat, 2pm). \$12-18. The company performs with SJSU's University Dance Theater and students from Independence High School.

performance

'The Artificial Jungle' 215 Jackson; 789-8532. Mon, 7:30. \$8. Rough and Tumble's Rough Draft Series presents a staged reading of Charles Ludlum's pet store-set noir play.

'The Cynthia Trilogy' *The Marsh*, 1062 Valencia; 826-5750. Mon, 8pm. \$7. See 8 Days a Week, page 56.

'Daytrippers Play-in-a-Day Marathon'

Bayfront Theatre, Fort Mason Center, Marina at Laguna; 255-8821. Sat, 10:30pm. \$7.

The Rough Theater Company performs a play written, rehearsed, and performed all

in one day.

'Encounters' *Palace of Fine Arts*, 3301 Lyon; 863-4472. Sat, 8pm; Sun, 1 and 5 pm. \$25-40. The San Francisco Gay Men's Chorus performs with special guest Tony-winning actress Joanna Gleason.

The Hawaiian Sweethearts *SomArts*, 934 Brannan; 440-5545. Thurs-Sat, 8pm. \$12. Cecily Chow and Charlie Chin star in a comedy produced by the Asian American Theater Company.

'Moving Target Series' *Capp Street Community Music Center*, 544 Capp; 647-9334. Fri-Sat, 8:30pm. \$7-10. This eclectic event features performances by electro-acoustic musician Koji Asano, writer Dodie Bellamy, poet Taylor Brady, and other artists.

'Reality Check' *Jon Sims Center for the Arts*, 1519 Mission; 554-0402. Fri-Sun, 8pm. \$5-10 (no one turned away for lack of funds). See 8 Days a Week, page 56.

'Smoke Times Seven' *Intersection for the Arts*, 446 Valencia; 995-2350. Sun, 2pm.

Free. The Tenderloin Opera Project helped create this new piece, presented here as a concert reading of an opera-in-progress.

Bay Area

'Conversations in Commedia' *La Peña Cultural Center*, 3105 Shattuck, Berk; (510) 849-2568. Wed, 7:30pm. \$6-8. Comedic performers "Doc" Mozzarelli and the Amazing Zucchini discuss their craft.

'Dancing with the Goddess: A Woman's Beltane Celebration' *Orinda Masonic Temple*, 9 Altarinda, Orinda. Fri, 6:30pm. \$25-35. All women are invited to this event, a celebration of fertility that features drumming, dancers, and other performers.

'Fourth Annual Ritual Theater Festival' 1327 Fifth St, Oakl; (510) 451-8813. Sun, 7:30pm. \$10. The Black Dot Artists present short works of alternative theater. Performers include dance troupes Project Reconnect and Fogo Na Roupá, storyteller Tureeda Mikell, poet Toussaint Haki, and others.

'Mattie Moon' *Speakeasy Theatre*, 2016 Seventh St, Berk. Mon, 8pm. Free. Play Cafe sponsors a reading of Cheryl Crane's light drama.

'New Stories' *Community Church of Mill Valley*, 8 Olive, Mill Valley; (415) 383-3905 or (415) 626-4881. Sat, 8pm. \$15. The Circle of Women storytellers perform with special guest humorist David Roche.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks Night of Starz Comedy Showcase, free. **Buchanan Grill** 3653 Buchanan; 563-2802. Mon, 9pm: SNAFU Improv Comedy, \$2. **Luggage Store** 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.

critic's choice: film

'Chopper'

You better run, you better take cover

As a nation with truly down-market roots — it's hard to be snobbish when your forefathers were criminal rejects from the British motherland — Australians have a long-standing fondness for rugged individualism of the stick-it-up-yer-arse-guv'nor variety. Hence the folk-hero status accorded 19th-century outback outlaw Ned Kelly — and more recently, one-member mayhem squad Mark "Chopper" Read, a freakish underworld figure in the '70s and '80s who claimed to have committed 19 murders and who penned numerous nonfiction bestsellers during his serial prison stints (most for lesser crimes). Music-video director Andrew Dominik's first feature, a big hit at home, takes a distinctly sideways view of this legend-in-his-own-mind. By no means a by-the-book life portrait, it compacts or combines some incidents, skips others all together, fudges precise chronology, and limits itself to one roughly 10-year period. What Dominik aims for is not so much any "definitive" biography but rather a queasily claustrophobic approximation of what it might be like to live inside this man's clammy, not-at-all-well mind. The ultraviolent, jarring, grotesquely funny results may strike some as burying the film's subject in show-off pyrotechnics. Taken on its own terms, however, *Chopper* is a fascinating maximinimalist original — as elaborately stylized a postmodern crime saga as Guy Ritchie's Brit gangster blowouts (*Snatch*; *Lock, Stock and Two Smoking Barrels*) but with some genuinely disturbing psychological heft beneath the gonzo surface.



PHOTO OF ERIC BANA AND KATE BEAHAN

Aussie comedian Eric Bana, a bizarre casting choice that works, is striking as the psychotic, paranoid Read, whose breezy flair for the public limelight belies a temperamental irrationality that can go from sedated to berserk in no time. In and out of the pen, he's a puppyish monster, the type who'll maim without mercy one minute, then tearfully apologize the next. Vain and insecure as a starlet, as behaviorally splintered as Sybil, he's a moving violation that defies you to look away. Drained of all but the most unhealthy colors (corpse blue-white, urine yellow, regurgitation green), *Chopper* refrains from judgment — or rather, piles on every conflicting viewpoint, *Rashomon*-style — arriving at a deadpan surrealism that neither glorifies nor condemns. It just observes, aghast and amused, and is oddly placid in its own dementia, an approach that probably gets as close to the "real" Chopper as any could. See *Movie Clock* for show times. (Dennis Harvey)

The Marsh 1062 Valencia; 826-5759. Fri, 10pm: Sketch comedy, \$7. Sat, 9pm: stand-up comedy open mic, \$7. Sat, 10pm: The Mock All-Star Comedian Showcase, \$7. **One World Cafe** 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Petley, free.

Paradise Lounge 308 11th St; 422-0074. Wed, 8pm: Stand-up comedy, \$6.

Plaf's 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Chantal and featuring Bridget Schwartz, \$5.

Pier 39 Center Stage 771-4201. Fri-Sat, noon and 1:30pm (also Sat, 3pm): Comedy juggler Fred Anderson performs, free.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: S.F. Comedy Beat, with comedy, improv, and music, \$7.

Sea Biscuit 3815 Noriega; 661-3784. Wed, 8pm: Open mic comedy, with hosts Tony Sparks and Tom Smith, free.

Tongue and Groove 2513 Van Ness; 565-5955. Sat, 8:30pm: Comic Fusion, featuring Johnny Steele, Bruce Cherry, Jeff Kreiser, John Hoogasian, Rob Cantrell, Jeremy Beth Michaels, and Kasper Hauser, \$7-10.

The Warfield 982 Market; 421-8497 or www.tickets.com. Sat, 8pm: The Dave Chappelle Experience, \$26.50-28.50.

Days a Week, page 56. **Café Firenze** 2116 Shattuck, Berk; (510) 644-0155. The Duomo Reading Series, featuring Ray Skjelbred and host Louis Cuneo, 7pm, free. **Dalva** 3121 16th St; (916) 216-3592. "Poetry Mission," open mic with luckydave, 7pm, free. **San Francisco Art Institute 800 Chestnut**; 285-8775. Euro-San Francisco Poetry Festival 2001, featuring Dacia Maraini, Volker Braun, Joanne Kyger, and Charles Dantzig, 7:30pm, \$4-6.

Friday: Cafe International 508 Haight; 552-7390. A reading by luckydave, followed by open mic, 8pm, free. **Cody's Books 2454 Telegraph, Berk**; (510) 845-7852. Poetry reading by Michael Heller and Carl Rakosi, 7:30pm, \$2 donation. **California College of Arts and Crafts Timken Lecture Hall**, 1111 Eighth St; 285-8775. Euro-San Francisco Poetry Festival 2001, featuring Johanna Ekström, Angel Gonzales, Barbara Barrigan, and Mark Choldenko, 7:30pm, \$5. **NCOC Cultural Center 766 Valencia**; 386-9020. SF Smokin' Word, 7:30pm, free.

Saturday: Intersection for the Arts 446 Valencia; 285-8775. Euro-San Francisco Poetry Festival 2001, featuring Massimiliano Chiamanti, Stefaan van den Bremt, and André Baca, 2pm, \$5. **Poetry Center and American Poetry Archives Unitarian Center**, 1187 Franklin; 285-8775. Euro-San Francisco Poetry Festival 2001, featuring Tor Obrestad, Katarina Frostenson, Lutz Seiler, and Taylor Brady, 7:30pm, \$5.

Sunday: Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Poetry reading by Gloria Frym and Lewis Warsh, 7:30pm, \$2 donation. **Paradise Lounge 1501 Folsom**; 621-1911. "Poetry above Paradise," featuring Shauna Rogan and Kate Anderson and followed by open mic, 8pm, free. **San Francisco Art Institute 800 Chestnut**; 285-8775. Euro-San Francisco Poetry Festival 2001, featuring Barbara Barrigan, Bill Berkson, Taylor Brady, Norma Cole, Lawrence Ferlinghetti, Genni Gunn, Joanne Kyger, Denise Newman, Cedar Sigo, and others, 1-4pm, \$5.

Monday: Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," hosted by Jeanne Powell and featuring Kit Kennedy, 7:30pm, free. **Rasselas 1534 Fillmore**; 346-8696. Open mic, 8pm, free.

Tuesday: Bird and Beckett Books 2788 Diamond; 586-3733. Poetry reading by Tony Seymour, 7:30pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anihoni Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See *Rep Clock*, page 95, and *Movie Clock*, page 96, for theater information.

San Francisco International Film Festival

The 44th San Francisco International Film Festival takes place April 19-May 3. Venues are: Kabuki Theater, 1881 Post, S.E.; Castro Theatre, 429 Castro, S.E.; Palace of Fine Arts, 3301 Lyon, S.E.; New PFA Theater, 2757 Bancroft, Berk; Park Theatre, 1275 El Camino Real, Menlo Park. For tickets call (510) 601-8923; for more information call (415) 931-FILM or visit www.sffs.org. All times are p.m. unless otherwise indicated. See "Reel to Reel," page 44, for commentary.

Wed/25

Castro Reef Hunters 7. Calle 54 9:45. **Kabuki The Big Animal 10a.** One of the Hollywood Ten 1. Save Me 3. Keep the River on Your Right: A Modern Cannibal Tale 4. Word and Utopia 6:30. The Big Animal 7. Djomeh 7:10. Come Undone 7:20. Stolen Generations/Store Wars: When Wal-Mart Comes to Town 9:15. The Weight of Water 9:30. Bronco Billy 9:45. The Town Is Quiet 10. **New PFA Theater Khiam** 7. Ali Farka Touré: Springing from the Roots/The Spirit of Mopti 9:15.

Thurs/26

Kabuki Come Undone 3:30. The Weight of Water 4. Keep the River on Your Right: A Modern Cannibal Tale 6:45. Pane e tulipani 7. Save Me 7:10. Happy Man 7:20. The Season of Men 9:20. Pariah 9:30. Camera

Continued on page 88

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film calendar

S.F. Int'l Film Festival

From page 86

Obscure 9:45. One of the Hollywood Ten 10. New PFA Theater Samia 7. Devils on the Doorstep 9. Palace of Fine Arts High Plains Drifter (Akira Kurosawa Award presentation with Clint Eastwood) 7.

Fri/27

Kabuki "Wee Worries and Wise Guys" 10a. Not Forgotten 12:45. Werckmeister Harmonies 3:15. The Season of Men 3:45. Southern Comfort 4. Werckmeister Harmonies 6:30. The Land of Wandering Souls 6:45. The Road Home 7. Come Undone 7:15. Ali Farka Touré: Springing from the Roots/The Spirit of Mopti 9:20. Stranger Inside 9:30. Chop Suey 9:45. Save Me 10. New PFA Theater Wild Blue: Notes for Several Voices 5. Landscape 7. Face 9:30.

Sat/28

Kabuki "Wee Worries and Wise Guys" 11a. Clouds of May 12:45. The Storm 1:15. Juan, I Forgot I Don't Remember 2. Divided Loyalties 2:15. Stranger Inside 3:45. Code Unknown 4. Chop Suey 4:15. The Babilée Mystery 4:30. Not Forgotten 6:30. Pariah 6:45. Home Movie 7. The Gleaners and I 7:20. Southern Comfort 9:20. American Saint 9:45. Brother 10. The Harem of Mme. Osmane 10. New PFA Theater My Mother Had Fourteen Children 2. The Endurance: Shackleton's Legendary Antarctic Expedition 4. Maine-Océan Express 6:30. Without a Trace 9:30.

Sun/29

Kabuki The Festival noon. Tangsir 12:30. Not Forgotten 1. "In Search of an Audience" seminar 2. The Natural History of the Chicken 2:15. The Harem of Mme. Osmane 3:15. Don Quixote 3:30. Horse Thief 4:15. Diamonds and Rust 4:30. Clouds of May 6:30. My Mother Had Fourteen Children 6:45. Under the Sand 7. "San Francisco Cinematheque: 40 Years in Focus" (Mel Novikoff Award) 7:15. Wild Blue: Notes for Several Voices 9:15. Happy Man 9:30. Without a Trace 9:45. "Toon In, Turn On, Drop Out" 10. New PFA Theater Orouët's Way 2. Werckmeister Harmonies 5:30. The Season of Men 9. Park Princes and Princesses 1:30. Brief Encounters 4. The Road Home 6:30. The Big Animal 9:30.

Mon/30

Kabuki Don Quixote 10a. Without a Trace 1. Happy Man 3. "Digital Shootout" seminar 6:30. Platform 7. Home Movie 7:15. Orouët's Way (Cahiers du Cinéma: Mel Novikoff Award) 8. Samia 9. Virgin Stripped Bare by Her Bachelors 9:30. American Saint 10. New PFA Theater Chop Suey 7. Clouds of May 9:15. Park Under the Sand 7. Tangsir 9:30.

Tues/1

Kabuki Samia 10a. Gaea Girls 1. Platform 3. My Mother Had Fourteen Children 4. We Just Tellin' Stories/Big Mama 6:30. Virgin Stripped Bare by Her Bachelors 6:45. Side-walks of New York 7. 73 Model 7:10. Werckmeister Harmonies 9:15. The Natural History of the Chicken 9:30. The State I Am In 9:45. Pale Rider 10. New PFA Theater Such Is Life 7. Peppermint Candy 9:30. Park They Call It Spring 7. The Festival 9:45.

Wed/2

Kabuki The Natural History of the Chicken 10a. The Endurance: Shackleton's Legendary Antarctic Expedition 12:30. The Babilée Mystery 3:30. Brother 3:45. Wild Blue: Notes for Several Voices 4:30. "Digital Hollywood North" seminar 6. The Harem of Mme. Osmane 6:30. Peppermint Candy 6:45. The Endurance: Shackleton's Legendary Antarctic Expedition 7. Gaea Girls 7. 73 Model 9:15. Stanley Kubrick: A Life in Pictures 9:30. Such Is Life 9:45. "Shorts in a Feature Length World" 10.

first runs, rep films, & movie clock

calendar

New PFA Theater The Natural History of the Chicken 7. Platform 9.
Park Code Unknown 7. Without a Trace 9:45.

Tues/3

Kabuki The Slate I Am in 10a. "Youth or Consequences" 1. Stanley Kubrick: A Life in Pictures 3:30. Such Is Life 3:30. Peppermint Candy 4. Samia 7:15. Orouet's Way 8:30.
New PFA Theater Daresalam 7. Virgin Stripped Bare by Her Bachelors 9:15.
Palace of Fine Arts The Claim 7.

Opening

Baise-moi See "Sleazy Rider," page 44. (1:16) Roxie.
Black Eyed Dog In this locally shot and produced film from writer-director Richard O'Connell, two Irish immigrant brothers chase the American dream in San Francisco. Gerry, a mobster moving up in city politics, has former associates whacked to keep them silent about his past, while Paul (Paul Barnett) leads Black Eyed Dog, a rockin' Celtic band in need of a record deal that keeps eluding them. To keep the band afloat, Paul borrows heavily from his brother—but when Gerry calls in the debt, the desperate musician can't pay. Paul is ordered to perform a hit (and we're not talking tunes here) or the band gets blown away. Though this film starts off slowly, Paul's moral dilemma makes for a compelling climax. (1:29) *Four Star*. (Mead)
◀ **Chopper** See Critic's Choice. (1:34) *Lumiere, Rafael, Shattuck*.
Driven Stallone owns the track in this Renny Harlin-directed action-drama about four race car drivers who feel the need... the need for speed. (1:49) *Alexandria, Century Plaza, Emery Bay, Jack London, Shattuck, Stonestown*.
The Forsaken Teenage vampires! (1:31) *Colma, Emery Bay, Galaxy, Grand Lake, UA Berkeley*.
The Luzhin Defence See Movie Clock, page 96. (1:46) *Embarcadero*.
One Night at McCool's Trampy, havoc-wreaking femme fatale Liv Tyler makes monkeys out of various men, including Matt Dillon, Paul Reiser, John Goodman, and Michael Douglas. (1:33) *Century Plaza, Empire, Jack London, Metro, UA Berkeley*.
Town and Country Warren Beatty, Diane Keaton, Garry Shandling, and Goldie Hawn star in this romantic comedy, long a punch line in Hollywood for its eternally postponed release date. (1:38) *Century Plaza, Grand Lake, Oaks*.
With a Friend like Harry In this French suspense flick, a nice middle-class couple, Michel (Laurent Lucas) and Claire (Mathilde Seigner), go on a family holiday with their three young daughters. At a rest stop Michel runs into an old schoolmate, Harry (Sergi Lopez); though Michel doesn't remember Harry, Harry remembers Michel very well. He can even recite a poem Michel wrote for the school literary journal. (Now that's scary!) Harry is wealthy, helpful, and friendly—too friendly—and you know something is up as he ingratiates himself into the family. Though this film was a big hit in Europe, audiences weaned on the MTV pace of American thrillers might find this a tad slow. Director Dominik Moll (*Intimacy*) openly reveres Hitchcock, but he doesn't quite create the taut sense of suspense that made Hitch the master of the genre. On the plus side, the ending is rather intriguing and leaves you wondering what will happen next, like a good thriller should. (1:57) *Clay*. (Mead)

Amores perros In Alejandro González Iñárritu's *Amores perros* everyone betrays someone he or she loves. The dogs in the film reflect the torment of their masters and learn how to hate from the same hands that feed them. With the proper prodding, dogs become unable to distinguish between love and hate, and so, *Amores* says over and over again, do humans. Each man kills the thing he loves until

All Access (1:05) *Metreon Imax*.
Along Came a Spider This sequel to second-tier serial thriller *Kiss the Girls* may not technically be about a killer (the villain is only a deranged kidnapper), but the key genre conventions are all there: evil genius teases the authorities with cryptic clues, law enforcement officers run down dimly lit halls with flashlights swingin', and Morgan Freeman (of course) wears rumpled overcoats and spouts platitudes with the utmost gravity. One of the more ridiculous films to spring from the post-*Se7en* renaissance, *Spider* quickly establishes itself with deliciously overcooked prose (Freeman is described as "a damaged cop ... who's carrying a lot of heavy baggage!") and the biggest exposition-al-line quota per scene imaginable. Even with a cheap third-act surprise, the only web this *Spider* is spinning is one of reheated lunatic fringe leftovers. (1:44) *Century Plaza, Emery Bay, Jack London, Metreon, 1000 Van Ness, UA Berkeley*. (Fear)

all that's left is a man and a dog, both driven to kill by love, and a barren urban plain that leads into a gray sky. Stylistically, *Amores perros* rifles through multiple tactics of Mexican film and video history: social realism, telenovela melodrama, sleight-of-hand surrealism, biblical parable, avant-garde experimentalism, TV commercials, and music video. Taken as a whole, *Amores* feels most like a millennial *rocker* film, the first Mexican film to successfully and earnestly translate the emotional

Continued on page 90

"THUMBS UP!"
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America's Online Keyword: Driven www.what-drives-you.com Moviefone.com

Ongoing

The Adventures of Joe Dirt David Spade (who also cowrote the screenplay) plays a mullet-wearin', Lynyrd Skynyrd-listenin' janitor looking for the parents who abandoned him. While *Joe Dirt* shamelessly mocks white-trash culture, Spade is also saddled with making his walking-punch line character a sympathetic figure. Watching Spade negotiate this feat is the most compelling thing about this film, and Joe Dirt, with his goofy heart of gold and homespun philosophy ("Life's a garden. Dig it!"), is oddly endearing. If Spade had abandoned all restraint, this might have been a really funny picture. (1:26) *Colma, Metreon, Shattuck*. (Mead)

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Pittsburg - Brenden 16

San Leandro - Century Bayfair Mall 16
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CLOVERDALE - Cinema West Clover 4
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SEBASTOPOL - Cinema West Sebastopol
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Newark - Century Cinedome 7
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San Jose - Century Green Mall 80
Mountain View - Century Cinema 16
San Jose - Century Capitol & Dr.
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San Jose - Century Capitol 16
San Jose - Century Berryessa 10
Santa Clara - AMC Mercado 80

MARIN
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San Rafael - Pacific Northgate Cinema
NORTH COUNTIES
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Rohnert Park - Rohnert Park 16
Santa Rosa - United Artists Movies
Vallejo - AMC Valley Plaza 6
Windsor - Airport Cinema 8

film
calendar first runs, rep films,
& movie clock

Ongoing
From page 89

and ideological sensibilities of Mexico City's post-1985 rock generation — the alienation, unrest, and visionary utopianism born from the succession of an earthquake, NAFTA, and the Zapatista revolution — into a polished, authentic epic. (2:43) Act I and II, Bridge, Century Plaza. (Josh Kun)

Beautiful Creatures If the murderous darlings in the cult hit *Heavenly Creatures* grew up to be outlaws à la *Thelma and Louise*, they might resemble the leading ladies of *Beautiful Creatures*. Directed by Bill Eagles, this fast-paced, plot-twisting flick tells the tale of bottle-blond Petula (Rachel Weisz) and street-smart Dorothy (Susan Lynch), who share a knack for attracting weirdos, perverts, creeps, and jerks. After the acciden-

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tal offing of a bad beau, the pair become best friends, partners in crime, and women ready to take matters into their own hands. As the bizarre yet comical plot unfolds, the duo (aided by their pink-and-white pup) use a combination of wit and wile to hold a corpse for ransom, outwit a sleazy inspector, and personally pay back the men who have harassed, used, abused, and done them wrong. (1:42) *Lumiere, Shattuck*. (Crawford)

Before Night Falls Julian Schnabel transcends the biopic genre and creates a dream-work almost worthy of its inspiration, Cuban author Reinaldo Arenas. This is Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity to make you feel you've been pleasantly dosed. Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip — from heady revolution to homosexual backlash, and the actor, whether behind bars or beachside, brings Arenas's humor and pathos to life. (1:13) *Four Star, Shattuck*. (Gerhard)

Best in Show (1:30) *Shattuck*. *Blow* is a movie inevitable in every respect but its eventual disappointment. Johnny Depp plays George Jung, a real-life entrepreneur reaching his American-dream pinnacle through hard work and can-do salesmanship — only in this case the product (cocaine), the employer (Colombia's infamous cartel), and the FBI ensure a very steep fall. It's very *Boogie Nights* meets *Scarface*, two movies that (along with *Casino*) cast a friendly-at-first, then increasingly unflattering shadow on this new one from Ted Demme. Though its first reels are buoyant, lightly satiric, and recreationally stoned, somewhere along the trajectory of George's life, *Blow* begins to wobble. Scenarists David McKenna and Nick Cassavetes, adapting Bruce Porter's nonfiction tome, set teeth a-grinding as *Blow* finally becomes "a father's tragedy," ending in a moist last act that undoes everything that's crisp, playful, and sharp about *Blow*'s initial progress. (2:02) *Colma, Coronet, Emery Bay, Jack London, Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

Bridget Jones's Diary Director Sharon Maguire (a real-life pal of Helen Fielding, who penned the best-selling source material) gamely captures the essence of the paperback heroine, a neurotic, crisis-prone single woman in her 30s who takes notes more than she takes action. Star Renée Zellweger brings Bridget's hang-ups, preoccupations, bad habits, and zealous obsessions vividly to life. Ultimately, the film's biggest drawback is also the novel's biggest flaw — namely, Bridget's tiresome find-Mr.-Right-and-everything-will-be-perfect worldview. Also, anyone expecting to see a portly star light up the screen will be disappointed to see that Hollywood's idea of an overweight woman is just a skinny gal in a push-up bra and baggy clothing. (1:35) *Century Plaza, Emery Bay, Empire, Grand Lake, Jack London, Metreon, 1000 Van Ness, Orinda, Presidio, UA Berkeley*. (Crawford)

The Center of the World Shocking sexual content alert! Or such, at least, is the selling point of Wayne Wang's new film, which condenses the 72 erotically and economically charged hours in which a wealthy high-tech geek (Peter Sarsgaard) pays a riot-grrrl-by-day, stripper-by-night (Molly Parker) to be his love bunny at a posh Vegas hotel. It's nice to see a movie that's equal-opportunity sexy: Wang and scenarist Ellen Benjamin Wong take pains to avoid the usual male-gaze fantasia, maintaining both characters' delicate balance between desire, psychological vulnerability, and marketplace exchange. In the end *Center of the World* is perhaps too slight to carry any lasting resonance. While far more intelligently nuanced than the soft-core-in-art-house-wrapping opus you might expect, it doesn't quite penetrate (ahem) far enough to achieve much emotional weight. (1:37) *Act I and II, Embarcadero*. (Harvey)

Chocolat (1:56) *California, Four Star, Vogue, Cirque du Soleil: Journey of Man* (1:38) *Metreon Imax*.

Crocodile Dundee in Los Angeles (1:35) *Century Plaza, Emery Bay, Empire, Galaxy, Jack London, Metreon, Shattuck*.

Crouching Tiger, Hidden Dragon Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by

global supercop Michelle Yeoh. The would-be couple are on the verge of finally getting it on when their archnemesis, lade Fox (the great Cheng Pei-pei), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen inwardly yearns for a life of freelance malfesance and the companionship of a desert rascal (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, Ang Lee's film is a contemplative mood piece that's filled with slam-bang popcorn, so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) *Four Star, Galaxy, Metreon, Piedmont, Shattuck*. (Stephens)

CyberWorld (1:48) *Metreon Imax*.

• **The Day I Became a Woman** Marzieh Meshkini's debut film is based on three stories by husband and teacher Mohsen Makhmalbaf. In "Hava" (Eve) a girl turns nine and finds her mother and grandmother will no longer let her play with boys. She strikes a bargain for one final hour with playmate Hassan before adopting the chador. "Ahoo" (Gazelle) follows a young married woman in a bicycle race as first her husband, then other male representatives of her tribe, chase her on horseback, pleading with her to return to family life. In the final sequence, "Hura" (Black-eyed beauty), an old woman goes on a shopping spree. Using the exquisite beauty of Kish Island, off Iran's southern coast, as a backdrop, Meshkini grounds these fanciful vignettes in actual social realities, while titling her work to convey a universal female experience. The film is symbolically rich and adeptly shot, and she manages to coax serviceable performances from her largely amateur cast. (1:18) *Lumiere*. (Robert Avila)

• **The Dish** In July 1969, all eyes were glued to the tube as *Apollo 11* sent the first men to the moon, a global event requiring a plan B. Hence the deployment of the southern hemisphere's largest radio telescope to humble Parkes, a midsize New South Wales burg. Sam Neill plays the telescope's principal resident-scientist whose rather casual work methods do not inspire confidence on the part of NASA's stuffy, by-the-book guest "consultant" (Patrick Warburton). The resulting discord, however, is nothing beside the connipations that grip the town's assorted crackpots, whiners, braggarts, and accidents-waiting-to-happen during this historic moment. Yet while this portrait of backwater bourgeoisie is often hilarious, director-coscenarist Rob Sitch casts it all in a sweet-natured haze of nostalgic affection. (1:41) *Albany, Embarcadero*. (Harvey)

• **The Debut** Gene Cajayon's directorial, um, debut transfers John Hughes-ish condensed comic drama to a San Diego zip code, adds a slightly more complex and embattled variation of *The Wedding Banquet*'s intergenerational flavor, and sprinkles dance and sports sequences on top. The result is formulaic entertainment, distinguished by the not-so-minor fact that almost all the characters are Filipino American. *The Debut*'s wit doesn't rise above lines like "Mom's a player hater," and its wisdom is neatly packaged. But the choreographed sequences, which veer from Tinikling stick-dancing to break-dancing battles, come to life in a way that Cajayon's screenplay doesn't. (1:30) *Century Plaza, 1000 Van Ness*. (Huston)

• **Enemy at the Gates** (2:08) *California, Metreon, 1000 Van Ness*.

• **Enlightenment Guaranteed** When the wife of insufferable type A salesman Uwe (Uwe Ochsenknecht) leaves him, he's reduced to a helpless, weepy mess. This burden is exactly what his brother, feng shui consultant Gustav (Gustav Peter Wöhler), doesn't need. A New Agey sort, he's departing for Japan — where he'll throw himself into a Buddhist monastery's spiritual rigor — and, against all better judgment, takes Uwe along. Within hours of landing in Tokyo, the ultra-Deutschlanders find themselves utterly lost and stripped of cash, shelter, communication skills, and (for a while) each other. The contrast between stereotypically anal Teutons and Far East exotica seems pat at first, and West German writer-director Doris Dörrie does rely overmuch on plot contrivance. But *Enlightenment*, which finds Dörrie co-opt-

ing Dogma-style techniques, grows lighter in soul as its visuals and protagonists, too, learn to sit still. The film succeeds as a social satire of shallow self-absorption that wends its way toward a genuine, if still fallible, grasp of selflessness. (1:45) *Rafael, Shattuck*. (Harvey)

• **Freddy Got Fingered** You know a movie's awful if you're spending more time with your head tilted back, checking out the molding and light fixtures in the theater than actually watching the screen. Not only does Tom Green star in this brain-wilting, nausea-inducing mess of a movie — contaminating every scene with stale pranks barely worthy of a homicidally obnoxious eight-year-old — *Freddy Got Fingered* is his directorial debut (if you can even call it that). Green's thrown together a fill-in-the-blanks comedy about an "animator" who's nearly 30, still lives with mom and dad, and basically annoys the hell out of everyone he comes in contact with. His wacked-out ir-

reverent style usually has me doubled over with laughter when it's safely confined in a 30-minute time frame on MTV, but even if you love and worship the guy, approach this one with intense wariness. (1:30) *Alexandria, Colma, Emery Bay, Jack London, Metreon, 1000 Van Ness, Stonestown, UA Berkeley*. (Gachman)

• **Haunted Castle** (1:16) *Metreon Imax*. **Heartbreakers** (2:03) *Metreon, 1000 Van Ness*. **Himalaya** Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tintle (Thinlen Lhondup) rails against and races against younger upstart Karma (Gurgyon

Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) *Balboa, Opera Plaza, Rafael, Shattuck*. (Huston)

• **In the Mood for Love** Set largely within a community of Shanghai émigrés in the delicately mannered hut supercrowded Hong Kong of the early 1960s, Wong Kar-wai's *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Maggie Cheung) and Chow Mo-wan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The trademark of Wong's filmmaking is visual elegance — or rather, the way he and his collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. *In the Mood for Love* slows things down, giving the viewer time to drink in Chang's ex-

traordinary costumes and other time-stained eye candy. It also plays against the fact that the film's idea of 1962 is a state of mind, a network of social constrictions that forces its characters to survive on fragile decorum and illusory appearances, rather than plunging into the darkness of their desires. (1:38) *Four Star*. (Stephens)

• **Josie and the Pussycats** Forget the sinister record-company-plants-subliminal-messages-in-music plot (*Buck Rogers* did it better anyway) — this flashy paean to the Archie Comics grrrl trio owes it all to tube tops, platforms, body jewels, and glitter gloss. In the MTV-ready scenes in which Josie (Rachael Leigh Cook) and company (Tara Reid, Rosario Dawson) "perform," the film cooks; other high points are supplied by faux-Backstreet clones Dujour (though boy-band parody is tired, it's still pretty funny here) and the almighty Parker Posey. Unfortunately, in the theater at least, you can't

Continued on page 93

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From page 91

last-forward through the glop in between. (1:35) *Century Plaza, Metreon, 1000 Van Ness*. (Eddy)

Just Visiting (1:28) *1000 Van Ness*.

Kingdom Come In the little town of Lula, a close-knit African American community of hard-workin', church-goin' folk, old "Bud" Slocumb has "passed on." His family arranges a service. The ensemble cast includes the stoic widow (Whoopi Goldberg), the responsible son (LL Cool J) and his sweet wife (Vivica A. Fox), and Bud's younger son, a luckless inventor (Anthony Anderson), and his ever-complaining spouse (Jada Pinkett Smith). It also stars Loretta Devine as the "sanctified" sister, Darius McCrary as her wayward son, Cedric the Entertainer as a bumbling minister, and Toni Braxton as a buppie who only seems to have it all. The entire cast is excellent, and the music by Kirk Franklin is literally divine. Family tensions supply the laughs, but *Kingdom Come* is ultimately about faith and forgiveness. (1:35) *Century Plaza, Emery Bay, Galaxy, Grand Lake, Metreon*. (Mead)

The Low Down Director Jamie Thraves aims to capture "real life" and put it right on the screen; the problem is, reality can be pretty boring. *The Low Down* concerns a group of twentysomething artists in North London. Nothing much happens: there are long rambling conversations between friends, petty squabbles at work, and a huddling relationship between Frank (Aidan Gillen, from the British version of *Queer as Folk*) and Ruby (Kate Ashfield) that is fraught with misunderstanding. Startlingly realistic, *The Low Down* looks and feels like a home movie, a skillful act of artifice in itself. But none of these characters are terribly interesting and Thraves seems to scorn old-fashioned narrative drive. The point of this movie, assuming there is one, is never evident. (1:36) *Lumiere*. (Mead)

• **Memento** Christopher Nolan's *Memento* takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh... what was I just saying? Leonard (Guy Pearce) can only hold onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *California, Colma, Embarcadero, Piedmont, Rafael*. (Stephens)

Night Waltz: The Music of Paul Bowles Owlsey Brown's engaging documentary provides an unfamiliar angle from which to regard the famed U.S. expatriate author who died last year at age 88. Before he moved to Tangier and began writing such classic nihilistic fictions as *The Sheltering Sky* and *Up Above the World*, Bowles was a fast-rising composer at the center of New York City's

artistic avant-garde of the 1930s and '40s. In addition to numerous works for classical ensemble, he also penned background music for Tennessee Williams's early Broadway triumphs, but subsequent literary fame rendered his abandoned musical career an obscure footnote. Many of those works weren't heard again for 50 years or more — and Bowles's delight at their revival (in a 1995 U.S. concert retrospective) infuses this film with a very different flavor from those adapted from his novels or the more troubling recent biographical doc *Let It Come Down*. (1:20) *Rafael, Roxie*. (Harvey)

O Brother, Where Art Thou? (1:47) *Balboa, Opera Plaza, Red Vic, Shattuck*.

Pokémon 3 (1:33) *1000 Van Ness*.

Pollock A dim gallery of Actors Studio semistar turns orbit first-time director and lead Ed Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock*'s presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life; Barbara Turner and Susan J. Eshmill's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) *Albany, Opera Plaza*. (Huston)

Someone Like You (1:33) *Metreon*.

Spy Kids Famed indie director Robert Rodriguez (*El Mariachi*) has made a kids' movie, and most films for grown-ups should be this good. Antonio Banderas and Carla Gugino play former secret agents who abandon espionage to raise a family. Their kids, Carmen (Alexa Vega) and Juni (Daryl Sabara), are unaware of their parents' former careers and consider them completely

uncool — until they emerge from retirement to battle evil genius Fegan Floop (Alan Cumming). When Mom and Dad are captured, it's up to the kids to launch a rescue mission. Armed with a variety of marvelous gadgets, the mini-spies learn to overcome their fears and to appreciate their parents. The visually delightful *Spy Kids* celebrates the value of family without resorting to the usual platitudes. (1:30) *Alexandria, Colma, Emery Bay, Jack London, Metreon, Oaks, 1000 Van Ness, Orinda*. (Mead)

The Tailor of Panama Dapper English tailor Harry Pendel (Geoffrey Rush) has a thriving business in Panama, a beautiful American wife (Jamie Lee Curtis), a sizable debt, and ties to both past and present political regimes. Into his life walks the quintessential ugly Anglo-Saxon (a stirred-not-shaken Pierce Brosnan, très sleazy), a less-than-reputable British agent who deals in the currency of "information." Thus begins a series of spin cycles, double-dealings, and psychological tête à tête that threaten to unravel Pendel's life thread by tenuous thread. Director John Boorman (*Point Blank*) is up to his old tricks again, throwing fragmentary cuts and subtle psychedelic asides into this otherwise faithful adaptation of John Le Carré's novel. Yet the filmmaker's style fits the old-school espionage tale like a good pair of pleated slacks; Boorman knows when to play smooth and when to apply a jagged edge. Other than a too-tidy resolution, this low-key suspense thriller is gripping enough to make any spy film lover come in from the cold. (1:49) *Cinema 21, Metreon, 1000 Van Ness, Orinda, Piedmont, Shattuck*. (Fear)

Tomcats (1:32) *1000 Van Ness*.

Traffic Give Steven Soderbergh credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and

Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a harrel and really enjoy rolling him around; Benicio Del Toro is a Mexican cop who licks into bigger leagues of badness. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines to keep ka-chinging away. Overall, *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

The Widow of Saint-Pierre Patrice Leconte's latest, *The Widow of Saint-Pierre*, takes place in 1850 on a small French-colonized island off the coast of Newfoundland. Neel Auguste (Emir Kusturica), a man sentenced to death, finds defenders in the Captain (Daniel Auteuil) and his wife, Madame La (Juliette Binoche). Ultimately, Madame La's pent-up passion for rehabilitating Neel places her husband in a sacrificial bind. Leconte's Cinemascope approach captures the grave splendor of Saint-Pierre's horizons and seascapes. But when this vastness threatens to dwarf the human drama, he resorts to lurching zooms and even a few spy's-eye iris effects: old tricks that never quite manage to breathe new life into well-worn art-house period-piece spectacle. (1:57) *Balboa*. (Huston)

• **You Can Count on Me** (1:32) *Balboa, Opera Plaza*.

Rep picks

'Films By and for Teens' The ongoing San Francisco Jewish Film Festival series presents movies made together by Israeli and Palestinian youth. The films chronicle the efforts of teens to forge friendships despite the almost insurmountable barriers — both political and physical — between them. The

participants come to realize that "the enemy" are just kids very much like themselves. The program is sponsored by the Global Action Project to further the peace process, and the current climate in the Middle East makes these collaborative documentaries all the more poignant. *Yerbu Buena Center for the Arts*. (Mead)

• **'Hidden Dragons: A Martial Arts Film Festival Celebrating "Crouching Tiger"'** The four Star's festival showcases the *giang hu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week. *In the Mood For Love* director Wong Kar Wai's *Ashes of Time* (1994), plus real-life Wu Shu martial artists strut their stuff in *Pride's Deadly Fury* (1983). *Four Star*.

'Spike and Mike's Classic Film of Animation' Spike and Mike's all-ages fest returns with an eclectic mishmash of 16 new films by emerging artists and a few well-known creators. This year's line-up showcases a broad range of media, including cell, computer, clay, and puppet animation — paying homage to animation's pen and ink roots, while keeping pace with the rapid advancement of technology. Highlights include: "The Pigeon and the Onion Pie," an existential poem about a pigeon who can't fly and a pie that wants to die, by locally-based Wholesome Products; the achingly beautiful Academy Award-winning "Father and Daughter" by Michael Dudok De Wit; Bruno Bozzetto's hilarious examination of the idiosyncrasies of Italian culture, "Europe and Italy;" and "Rejected," a collection of ludicrous shorts created for (and rejected by) the Family Learning Channel, by Don Hertzfeldt. Opening weekend features postshow Q&A sessions with Pixar all-stars Ralph Eggleston and Karen Dufilho (whose "For the Birds" plays in the program) and a screening of the trailer for Pixar's next film, *Monsters Inc.*, plus an appearance by John Lasseter (Sat, 7 and 9:30 p.m. only), director of both *Toy Story* films and *A Bug's Life*. *Castro*. (Crawford) ❖

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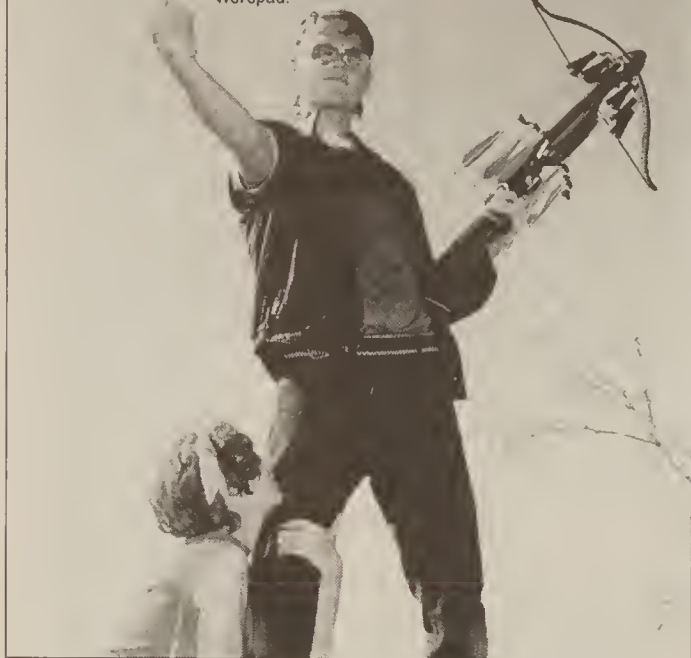
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God bless America: San Francisco Independent Film Festival favorite *Radio Free Steve* screens Sat/28 at the Werepad.



Schedules are for Wed/25 through Tues/1 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. May Fools (Malle, 1990) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. Legacy Thurs, 8 (\$5-7). Documentary about a 14-year-old Chicago boy who is killed the day the filmmakers set out to make a film about "ghetto success stories." "Sixty Second Cinema Slam!" open screening for works (or segments thereof) one minute and less; bring project precisely cued to the beginning of the scene you want to show Fri, 7:30. "Other Cinema"; "Whispered Media's Mayday Soirée," short films

and videos about antiglobalization and direct action Sat, 8:30.

CASTRO 429 Castro; 621-6120. \$4.50-7. "San Francisco International Film Festival" Wed/25. See First Runs. "Sing-A-Long Sound of Music" Thurs, 7 (\$10-22.50). "Spike and Mike's Classic Festival of Animation" April 27-May 10, Fri-Thurs, 7, 9:30 (also Sat-Sun, Wed, 2, 4:30, 7, 9).

CLAY THEATRE 2261 Fillmore; 352-0810. \$5-8.50. "Eight Tales of the Hero Quest: God, Guns, and Guts": Heroic Trio (Ching and To, 1992) Sat, midnight.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$5-8. "Circa Now International Documentary Film Festival": Step across the Border (Humbert and Penzel, 1990) Wed-Fri, 7:30. Sing Faster: The Stage-

hand's Ring Cycle (Else) Wed-Fri, 9:30. Juliette of the Herbs (Streeten, 1998) Sun/29-Wed/2, 7:30. The Charcoal People (Nohle, 1999) Sun/29-Wed/2, 9:15.

ISTITUTO ITALIANO DI CULTURA 425 Washington, Ste 200; 788-7142. \$3. "Pirandello: a celebration": Tutto per bene (Majano, 1986) Tues, 6. Filmed performance of a play by Italian author Luigi Pirandello (in Italian).

MARIN COUNTY DAY SCHOOL Performing Arts Auditorium, 5221 Paradise, Corte Madera; (415) 927-5956. \$5-10. That's a Family! Sat, 10:30am. Film about family diversity. Panel discussion with parents follows.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": Strangers on a Train (Hitchcock, 1951) Fri, 6:30. Discussion precedes film.

NICHEBEI-KAI 1759 Sutter; 921-1782. Call for price. "Neighborhood Tokyo" and "Annual Festivities and Ceremonies" Wed, 1.

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": The Celebration (Vinterberg, 1998) Wed, 3. "San Francisco International Film Festival" Wed/25-Thurs/3. See First Runs.

PARAMOUNT THEATRE 2025 Broadway, Oak; (510) 465-6400. \$5. Double Indemnity (Wilder, 1944) Fri, 8.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. Himalaya (Valli, 2001) Wed-Thurs, 6:45, 9. Memento (Nolan, 2000) Wed-Thurs, 7, 9:30. Enlightenment Guaranteed (Dorrie, 2000) Wed-Thurs, 9:15. Night Waltz: The Music of Paul Bowles (Brown, 2000) Wed-Thurs, 7:15. Chopper (Dominik, 2000) Fri/27-Thurs/4, call for times. Owsley Brown in person Sun/22. "Short and Sweet: Short Films from Germany": "Tricky Germany!" Sat, 2; "Irony of Fate" Tues, 7. Pathfinder (Gaup, 1988) Tues, 7. Introduced by Peter Coyote.

REO VIC 1727 Haight; 668-3994. \$3-6.50. A Time for Drunken Horses (Ghobadi, 2000)

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Friday, May 11

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Friday, May 18

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Wed, 2, 7:15, 9:15. O Brother, Where Art Thou? (Coen, 2000) Thurs-Sat, 7:15, 9:30 (also Sat, 2, 4:15). "The Cotton Club Jazz Era" Sun, 2, 4, 7:15, 9:15. Thelonious Monk: Straight No Chaser (Zwerin, 1988) Mon, 7:15, 9:15. Almost Famous (Crowe, 2000) Tues/1-Wed/2, 7, 9:30 (also Wed, 2).

ROXIE 3117 16th St; 863-1087. \$3-7. Night Waltz: The Music of Paul Bowles (Brown, 2000) Wed-Thurs, 6, 8, 10 (also Wed, 2, 4). Baise-moi (Despantes and Frinh Thi, 2000) Fri/27-Sun/6, 6, 8, 10 (also Sat-Sun, Wed, 2, 4).

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Saving the Earth": Subdivide and Conquer: A Modern Western (1999) Thurs, noon. Documentary about the fight against urban sprawl.

WEREPAO 2430 Third St; 565-0550. \$5. Radio Free Steve (Beesley, 2000) Sat, 10. Sci-fi road movie about a radio pirate on the run from the FCC.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "Films for and by Teens" Wed, 8. "Chumps and Superstars: Three Takes on Pro Wrestling": Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through Sun/6. ♦

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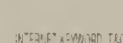
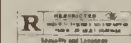
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INTERVIEW MAGAZINE



JOHN TURTURRO

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San Francisco

ALEXANDRIA 📺 P Geary/18th Ave. 752-5100. Call for times. Driven (starts Fri), Freddy Got Fingered, Spy Kids.

BALBOA 38th Ave/Balboa. 221-8184. Crouching Tiger, Hidden Dragon Wed-Thurs, 1:45, 7. Himalaya 3:25, 7:30 (Thurs, no 7:30 show). O Brother Where Art Thou? 1:20, 5:25, 9:30 (Thurs, no 5:25 show). Traffic Wed-Thurs, 4:05, 9:15. The Widow of St. Pierre Fri-Tues, 1, 5:10, 9:20. You Can Count on Me Fri-Tues, 3:05, 7:15.

BRIDGE Geary/Blake. 352-0810. Amores perros Wed-Thurs, 3:15, 6:30, 9:45; Fri-Tues, 5, 8:15 (also Fri-Sun, 1:45).

CENTURY PLAZA 📺 P South San Francisco. Noor off El Camino. (650) 742-9200.

Along Came a Spider 11:30a, 1:55, 4:30, 7, 9:35. Amores Perros 1, 4:10, 7:20, 10:25; Fri-Tues, 12:30, 4, 7:10, 10:30. Bridget Jones's Diary noon, 2:30, 4:50, 7:05, 9:25 (Fri-Tues, 9:30 show replaces 9:25 show). Crocodile Dundee in Los Angeles 12:10, 2:40, 5:15 (Fri-Tues, 5:05 show replaces 5:15 show), 7:40, 10:15. Crouching Tiger, Hidden Dragon Wed-Thurs, 4:45, 10:30. The Debut Wed-Thurs, 12:15, 2:20, 4:35, 6:55, 9:10; Fri-Tues, 11:50a, 2, 4:10, 6:15, 8:25, 10:30. Driven (starts Fri) 11:40a, 2:20, 5, 7:05, 7:55, 9:40, 10:25. Enemy at the Gates Wed-Thurs, 12:50, 3:50, 6:50, 9:50. Heartbreakers Wed-Thurs, 11:50a, 4:40, 9:30. Josie and the Pussycats Wed-Thurs, 12:05, 2:35, 4:55, 7:15, 9:40; Fri-Tues, 12:05, 2:35, 4:50. Kingdom Come 12:25, 2:45, 5:05 (Fri-Tues, 5:10 show replaces 5:05 show), 7:25, 9:45. One Night at McCool's (starts Fri) 11:45a, 2, 4:40, 7:20,

9:50. Someone Like You Wed-Thurs, 2:25, 7:10. Town and Country (starts Fri) 11:35a, 2:15, 4:45, 7:30, 10:10. Traffic Wed-Thurs, 7:30.

CINEMA 21 📺 Chestnut/Steiner. 921-6720. The Tailor of Panama Wed-Thurs, 11:30a, 2, 4:30, 7, 9:35; Fri-Tues, 11:35a, 2, 4:25, 9:30.

CLAY 📺 Fillmore/Clay. 352-0810. Heroic Trio Sat, midnight. Pollock Wed-Thurs, 4:15, 7, 9:40. With a Friend Like Harry (starts Fri) 4:15, 7, 9:40 (also Fri-Sun, 1:30).

COLMA (METRO CENTER) 📺 P 280 Metro Center, Colma. (650) 994-2503. Call for times. Blow, The Forsaken, Freddy Got Fingered, Joe Dirt, Memento, Spy Kids.

CORONET & 📺 P Geary/Arguello. 752-4400. Call for times. Blow.

EMBARCADERO CENTER CINEMA & 📺 P One Embarcadero Center, Promenade level. 352-0810. Center of the World 12:10, 2:25, 4:50, 7:10, 9:30. The Dish Wed-Thurs, 12:15, 2:40, 5:10, 7:40, 10:10; Fri-Tues, 12:45, 3:30, 6:45, 9:15. The Luzhin Defense (starts Fri) 12:15, 2:45, 5:10, 7:40, 10:10. Memento noon, 1, 2:30, 4, 5, 7, 9:30, 9:40, 10. You Can Count on Me Wed-Thurs, 1:30, 4:30, 7:20, 9:50.

EMPIRE 📺 P West Portal/Vicente. 661-2539. Call for times. Along Came a Spider Wed-Thurs, 11:45a, 2:45, 4:50, 7:30, 10:15. Bridget Jones's Diary 11:30a, 2:15, 4:50, 7:30, 10:15. Crocodile Dundee in Los Angeles noon, 2:30, 5:15, 7:45, 10 (Fri-Tues, 2:45 and 10:25 shows replace 2:30 and 10 shows). One Night at McCool's (starts Fri) 11:45a, 2:30, 5, 7:25, 10.

FOUR STAR Clement/23rd Ave. 666-3488. Ashes of Time Thurs, noon, 3:55, 7:50; Fri, 9:45. Before Night Falls Wed, 11:50a, 2:15, 7:10; Fri-Tues, noon, 4:45, 9:30. Black Eyed Dog Wed, 4:45, 9:40; Thurs-Tues, 3:55, 9:35. Chocolat Fri-Tues, 2:30, 7:15. Crouching Tiger, Hidden Dragon Wed, 11:50a, 3:45, 7:40; Thurs-Tues, 1:45, 7:20. In the Mood for Love Wed, 2, 5:55, 9:45; Thurs-Tues, noon, 5:35. Pride's Deadly Fury Thurs, 1:55, 5:55.

GALAXY & 📺 Sutter/Van Ness. 474-8700. Call for times. Crocodile Dundee in Los Angeles, Crouching Tiger, Hidden Dragon, The Forsaken (starts Fri), Kingdom Come.

KABUKI B & 📺 P Post/Fillmore. 931-9800. Call theater for show times. 44th Annual San Francisco International Film Festival. See First Runs.

LUMIERE & 📺 P California/Polk. 352-0810. Beautiful Creatures 5:15, 7:30 (Fri-Tues, 7:45 show replaces 7:30 show), 9:40 (also Fri-Sun, 12:40, 2:45). Chopper (starts Fri) 5:10, 7:30, 9:45 (also Fri-Sun, 12:30, 2:50). The Day I Became Woman Wed-Thurs, 5:10, 7:10, 9:10; Fri-Tues, 7:40, 9:30 (also Fri-Sun, 12:50, 3). The Low Down Wed-

Thurs, 5:20, 7:40, 9:50; Fri-Sun, 5:20.

METREDN & Fourth St/Mission. 369-6200. Call theater for show times. All Access (Imax), Along Came a Spider, Blow, Bridget Jones's Diary, Cirque de Soleil (Imax), Crocodile Dundee in Los Angeles, Crouching Tiger, Hidden Dragon, Cyberworld (Imax), Enemy at the Gates, Freddy Got Fingered, Haunted Castle (Imax), Heartbreakers, Joe Dirt, Josie and the Pussycats, Kingdom Come, Someone Like You, Spy Kids, The Tailor of Panama, Traffic.

METRO Union/Webster. 931-1685. Call for times. Along Came a Spider, One Night at McCool's (starts Fri).

1000 VAN NESS & 📺 P 1000 Van Ness. 931-9800. Call theater for show times. Along Came a Spider, Blow, Bridget Jones's Diary, The Debut, Enemy at the Gates, Freddy Got Fingered, Heartbreakers, Josie and the Pussycats, Just Visiting, Pokémon 3, Spy Kids, The Tailor of Panama, Tomcats, Traffic.

OPERA PLAZA & 📺 Van Ness/Golden Gate. 352-0810. Before Night Falls Wed-Thurs, 3:30, 7. Himalaya Wed-Thurs, 3, 7:50; Fri-Sun, 1:30, 4:30, 7:30, 9:45; Mon-Tues, 3, 5:30, 7:50. O Brother Where Art Thou? Mon-Thurs, 2:50, 5:20, 7:45 (Fri-Tues, 7:40 show replaces 7:45 show); Fri-Sun, 1:20, 4:20, 7:20, 9:40. Pollock Fri-Sun, 1, 4, 7, 9:35; Mon-Tues, 2:30, 5, 7:35. Requiem for a Dream Wed-Thurs, 5:30. Shadow Magic Wed-Thurs, 5:10. The Widow of Saint-Pierre Wed-Thurs, 2:40, 7:40. You Can Count on Me Fri-Sun, 1:10, 4:10, 7:10, 9:30; Mon-Tues, 2:40, 5:10, 7:30.

PRESIDIO 📺 Chestnut/Scott. 922-1318. Bridget Jones's Diary Wed-Thurs, 12:20, 2:50, 5:20, 8, 10:20; Fri-Tues, 12:20, 2:45, 5:10, 7:45, 10:10.

STONESTOWN & 📺 P 19th Ave/Winston. 221-8182. Call theater for times. Driven (starts Fri), Freddy Got Fingered.

VOGUE 📺 Sacramento/Presidio. 221-8183. Call for times. Chocolat.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE & 📺 P 3200 Grand, Oakl. 452-3556. Bridget Jones's Diary 11:30a, 2, 4:30, 7, 9:30. Joe Dirt Wed-Thurs, 12:15, 2:35, 4:45, 7:15, 9:15. The Forsaken (starts Fri) 12:15, 2:40, 5, 7:30, 9:40. Josie and the Pussycats Wed-Thurs, noon, 2:15, 5, 7:30, 9:45. Kingdom Come 11:45a, 1:45, 3:45, 6, 8, 10 (Fri-Tues, noon show replaces 11:45a show). Town and Country (starts Fri) 11:45a, 2:15, 4:45, 7:15, 9:45.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Call for times. Along Came a Spider, Blow, Bridget Jones's Diary, Crocodile Dundee

in Los Angeles, Driven (starts Fri), Freddy Got Fingered, One Night at McCool's (starts Fri), Spy Kids.

PARKWAY 1834 Park, Oakl. 814-2400. The Big Chill Sat, 3:30. The Brothers Fri-Tues, 9:45 (Mon, 7 show replaces 9:45 show). Chocolat 7 (also Wed-Thurs, 9:45; Mon, 9:45 show replaces 7 show). Dead Reckoning and Chapter Two of The Shadow Thurs, 9:15. The Rocky Horror Picture Show Sat, midnight. Traffic Wed, Fri, Mon-Tues, 6:30, 9:30; Thurs, 6; Sat-Sun, 6, 9 (also Sat, 3).

PIEDMONT 📺 Piedmont/41st St. Oakl. 843-3456. Crouching Tiger, Hidden Dragon 4, 6:30, 9 (also Fri-Sun, 1:15). Memento 4:30, 7, 9:30 (also Fri-Sun, 1:20). The Tailor of Panama 4:15, 6:45, 9:10 (also Fri-Sun, 1:30).

Berkeley area

ACT I AND II 📺 P Center/Shattuck, Berk. 843-3456. Amores Perros 6:45, 9:50 (also Fri-Sun, 12:30, 3:40). Center of the World 5:30, 7:30, 10 (also Fri-Sun, 12:45, 2:45).

ALBANY & 📺 1115 Solano, Albany. 843-3456. The Dish 6:45, 9:15 (also Sat-Sun, 1:30, 4:15). Pollock 6:30, 9 (also Sat-Sun, 1:15, 4).

CALIFORNIA 📺 P Kittredge/Shattuck, Berk. 843-3456. Chocolat 6:45, 9:15 (also Fri-Sun, 1:40, 4:10). Enemy at the Gates 7, 9:30 (also Fri-Sun, 1:30, 4:20). Memento 7:15, 9:40 (also Fri-Sun, 1:50, 4:30).

ELMWOOD 2966 College, Berk. 649-0530. Billy Elliot Fri-Tues, 7 (also Sat-Sun, 2:15). Heartbreakers Fri-Tues, 4:30, 9:15. Malena 7:30 (also Wed, Sat-Sun, 1:20, 3:15). The Mexican Wed-Thurs, 9:10 (also Wed, 2:10). Quills 5:05, 9:20. Wonder Boys 4:40 (also Wed-Thurs, 7). You Can Count on Me Wed-Thurs, 4:20, 6:40, 9 (also Wed, 2); Fri-Tues, 7:05, 9:20 (also Sat-Sun, 2:20).

EMERY BAY & 📺 P 6330 Christie, Emeryville. 420-0107. Call for times. Along Came a Spider, Blow, Bridget Jones's Diary, Crocodile Dundee in Los Angeles, Driven (starts Fri), The Forsaken (starts Fri), Freddy Got Fingered, Kingdom Come, Spy Kids.

OAKS & 📺 1875 Solano, Berk. 526-1836. Heartbreakers Wed-Thurs, 7. Someone Like You Wed-Thurs, 9:30. Spy Kids 7:15, 9:15 (also Sat-Sun, 1:15, 3:15, 5:15). Town and Country (starts Fri) 7, 9:30 (also Sat-Sun, 1:45, 4:30).

ORINDA & 📺 4 Orinda Theater Square, Orinda. 254-9060. Bridget Jones's Diary 7:15, 9:35 (also Fri-Sun, 11:45a, 2:15, 4:45). Spy Kids 6, 8, 9:45 (also Fri-Sun, noon, 2, 4). The Tailor of Panama 7, 9:20 (also Sat-Sun, 12:30, 3:15).

SHATTUCK CINEMAS & 📺 2230 Shattuck, Berk. 843-3456. Beautiful Creatures Wed-Thurs, 1:05, 3:15, 5:30, 7:40, 9:50; Fri-Tues, 1:15, 3:20, 5:30, 7:40, 9:50. Before Night Falls Wed-Thurs, 6, 9; Fri-Tues, 1:20, 6:45. Best in Show Wed-Thurs, 3:50, 8:40; Fri-Tues, 4:35, 9:40. Billy Elliot Wed-Thurs, 1:20, 6:10. Chopper (starts Fri) 2, 4:30, 7:10, 9:30. Crocodile Dundee in Los Angeles Wed-Thurs, 1, 3:05, 5:15, 7:30, 9:45; Fri-Tues, 1:55, 4:15, 7, 9:20. Crouching Tiger, Hidden Dragon 1:10, 3:50, 6:30, 9:10. Driven (starts Fri) 1:30, 4, 7:20, 9:45. Enlightenment Guaranteed (starts Fri) 4:35, 9:25. Himalaya 1:50, 4:25, 6:50, 9:15 (Tues, no 6:50 show). Joe Dirt Wed-Thurs, 12:55, 3, 5:10, 7:15, 9:40; Fri-Tues, 2:15, 7:15. O Brother, Where Art Thou? 1:55, 4:20, 6:55, 9:20. Pokémon 3 Wed-Thurs, 1:30, 3:45. The Tailor of Panama 2:10, 4:40, 7:05, 9:35.

UA BERKELEY 📺 2274 Shattuck, Berk. 843-1487. Call for times. Along Came a Spider, Blow, Bridget Jones's Diary, The Forsaken (starts Fri), Freddy Got Fingered, Josie and the Pussycats, Kingdom Come, One Night at McCool's (starts Fri), Traffic. ♣

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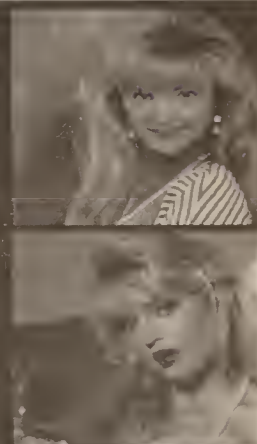
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This is Carry. I'm from Sacramento. I'm 39 yrs. old. I have blonde hair & blue eyes. I'm 5'5". I'm on the heavy side. I'm just looking for someone to have a nice conversation with, go out once in awhile & become friends with. I like camping, fishing, hiking & boating. I love the outdoors. I'm a country kind of gal. If you're interested, give me a call. **Box 12167.**

I'm a 20 yr. old, Mexican female. I do speak Spanish. I stand around 5'4", have long, curly hair & light-brown eyes. I'm currently a full-time student. I also work as a counselor in a boy's group home. I like to go out, go to dinner or to see a movie. I'm looking for someone who's serious about a relationship. I don't want to play any games. I want someone who's caring & affectionate. Please get back to me. **Box 12148.**

This is Steve. I'm a 21 yr. old, firefighter & paramedic. I'm 5'7" tall & weigh 180-190 lbs. I have a muscular build. I have brownish-blond hair & green eyes. I'm not sure exactly what I'm looking for. I'm looking for friends first. If it turns into something else, that's cool. If not, hopefully I've made a good friend out of it. I like the outdoors including camping, hiking, fishing, boating & stuff like that. I work a lot so I don't have a lot of time to do a lot of different things. But if you're interested, hit me back. **Box 14409.**

My name's Rodney. I'm 40 yrs. old. I'm a heavyset black male. I do travel to the bay area. I like going to concerts & sporting events. I'm looking for a woman who likes to travel & just likes to have a good time. I want to meet someone who has a good personality. I like all races & all ages. If you have kids, that's fine. **Box 5696.**

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Luscious black diva seeks brother, 25-45, for quiet pleasures out of the spotlight: romantic evenings, dancing, nature, laughter, kindness. Me? 30s, lovely, curvy, bright, open-hearted. **T1091**

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SAF, 5'6", 4-year-old daughter, enjoys movies, dining out, music, magazines, the park, picnics, singing, karaoke, travel. Seeking special gentleman, patient, dark skin, good sense of humor, who loves children, for best friend and lover. **T9986**

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SWF, 23, 5'11", brown/brown, enjoys dining out, movies, walking on the beach, the outdoors, clubs, dancing. Seeking good man, ambitious, honest, trustworthy, respectful, for a casual to long-term relationship. **T9987**

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Beautiful, outgoing, intellectual, PhD student. Stunningly, traffic-stopping looks. Seeking generous gentleman for fine dining, shopping, and wild times. No strings. **T9814**

ASIAN

Nice lady desired by imaginative international gentleman, 40, professional (lived throughout Asia). Seeking sensitive and intimate monogamous relationship. Let's share nature, art, travel, wine...? **T9836**

SMALL AND SPICY!

Petite, original, unique, sensual, attractive SWF, 51, N/S, seeks affectionate, mature, keen, witty SM, for friendship, possible LTR. **T9797**

IRISH LATINA

Voluptuous SF, 38, red/green, seeks communicative, romantic, sexy, large SM who I can feel comfortable with. **T9806**

IRISH EYES ARE SMILING

Petite and pretty SWF, early 40s, dark/blue-green, trustworthy and honest, seeks old-fashioned relationship with SWM, 45+. Must be funny, smart, and handsome. Longing to love and be loved passionately. **T9737**

FIT ASIAN PROFESSIONAL...

with looks and substance, seeks lifetime partner: a successful DWPM, 40s, fit, N/S, D/D-free, who is ready for a meaningful future. **T9733**

SEXY TRIPLE OS...WANNA TASTE?

8F, 5'2", 145lbs, 44DDD, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? **T9665**

JEWISH CHER TYPE

SO, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. **T5487**

DANCE WITH ME

Petite SF, 5'4, 5'3", 125lbs, blonde/blue, seeks experienced partner only, 45+, with passion for dancing. Let's have fun! **T9673**

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **T8317**

LOOKING FOR MR. RIGHT NOW

SF, 38, 5'4", light brown/green, average build, seeks a male, age and race open, for friendship or relationship. **T9642**

ENIGMATIC SHY FLIRT

Interesting, educated, cute, sensual SWF, 29, N/S, seeks smart, humorous, dreamy guy, 18-30, with big heart and spontaneous nature, for friendship, possible LTR. **T9634**

A MAN TO KEEP IT REAL

Sexy S8F, 23, seeks honest, intelligent, sexy male, 23-30, 6'+, for committed relationship. Serious inquiries only. **T9653**

HELLO

Are you an honest, no vices SWM, 50-65? Me: SO, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **T5475**

WHAT'S YOUR ITINERARY?

SWF, 41, native San Franciscan, seeks friend and more to explore local sites: R&B clubs, walking trails, observatory. Enjoy good food, excellent conversation. N/S, N/Drugs. Lifelong Giant's fan. Have dancing shoes, hiking boots, sandals all ready to go. **T9628**

WANTED: NICE GUY

East Bay, sweet, intelligent, financially secure beauty seeks professional SO-65 culturally diverse, with social interests and similar qualities. **T6989**

EBONY PRINCESS

Very attractive, honest, passionate S8F, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. **T8433**

ABSURD WRITER GIRL

Foxy SWF, 34, N/S, enjoys books, food, music, outdoors. Seeking dangerously intelligent SWM, 28-33, smashy-smashy art boy for hilarity, solace, moonstruckness, possible LTR. **T9586**

CAN I SPOIL YOU?

Voluptuous female, 33, long auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. **T9606**

ATTENTION

Anyone who would like to have an interesting evening, please call. **T9585**

LOOKING FOR SOMEONE SPECIAL...

Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR with a man of substance, with the same qualities, to share life together... **T8145**

HAZEL EYES AND HIGH IDEALS

Pretty, witty writer with hazel eyes and high ideals, seeks LTR with stable man, 45-55. My interests: progressive politics, film, art, gardening, comedy. East Bay. **T8269**

CARAMEL-TANNED AFRICAN BEAUTY

Desirable, feminine, youthful, petite, educated, personable, internationally and multiculturally diverse, with a quality lifestyle, seeks gentleman for friendship, possible long-term companionship, 38-50, 5'8"+, honest, respectful, compassionate, well-groomed, physically fit, health conscious, educated, racially and ethnically diverse, confident, independent thinker, risk-taker, financially successful, N/Drugs, N/S, light drinker. **T9574**

LOVE IT ALL

Cute 8F, 37, seeks educated, mature, communicative WPM, 40-55, who's full of life, for beneficial relationship. No games or drama wanted. **T9578**

JEWISH ANARCHIST

Values loving, kindness, communication. Prime of life (I am 30). Confident. Accepts gifted/talented woman as equal. Masculine. Appreciates the dance between masculine/feminine. **T9465**

BEARDED WILDO MAN WANTED

Unshaven, beautiful, sexy, wise, artistic, musical SF, 5'9", 155lbs, seeks bearded, possibly long haired, erotic, healthy, SM, under 40, N/S, N/D, feminist friendly. **T9555**

PARTY DOGS ONLY

Fun, outgoing, laid-back, slim, busty SWF, late 30s, accustomed to being spoiled by SWM party dogs with similar interests, open-minded, non-judgmental, responsible like me (part time job M-Th), smokers, drinkers, partiers, welcome to plan a wild weekend... **T9435**

AD OF THE WEEK

WHIP APPEAL...

seeks her man. Slim, lovely SF, 5'9", into cafes, film, architecture. Seeking healthy, active, educated man, 29-39, N/S, N/Drugs. 8e emotionally secure. **T9443**

This Lucky advertiser will receive a gift certificate for Dinner for Two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038 (650) 728-0220.



www.mossbeachdistillery.com

EVENING OF ECSTASY

Fulfill your sexual desires and needs. Let me please you. Generous gentlemen only, please. Will travel to you. **T9448**

WEEKOAYS ONLY PLEASE!

Slender, buxom, attractive SWF, young 39, brown/brown, extremely sensual, classy, seeks financially accomplished, helpful-hearted SWM, who needs/desires, discreet, reliable, feminine companion/friend, LTR. **T9429**

BE MY ARTISTIC ENDEAVOR

Athletic, energetic SF, 33, enjoys romantic dinners, walks on the beach, socializing with friends. Seeking SM with similar interests for dating. **T9529**

CASTING CALL

Comely JPF, European sensibility, eighty-year-old understudy, seeks leading man, 45-58, smart, tender-hearted, communicative, like me! **T9423**

10-Minute Dating!

"A Shorthand Version of a Year's Worth of Dates."

Enjoy a short conversation "date" with each of 8 to 10 single, professional, men or women, in one night. Confidentially select those you'd like to see again, and be notified of those who'd like to see you, too! Admission \$20 by advance reservation only. This is a limited seating engagement. Early reservation recommended to ensure a spot!

SF Bay Guardian Personals Ad Party

\$5 REBATE WITH A FREE 40-WORD MATCHES AD PRESENTED AT THE DOOR

★ Sunday, May 6th • 6:30-9:30pm

1st Unitarian Church • 1187 Franklin St. at Geary, SF

Info/Tix/Free Events Schedule: www.MeetingGame.com

Telephone 415-789-7887 (24 hrs) or 510-525-6207

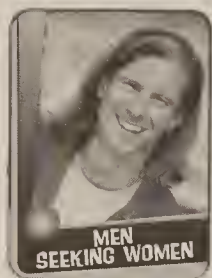
PRESENTED BY JOEL KOOSÉ'S

The Meeting Game™ Salon

JUST WANNA HAVE FUN
Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving, outgoing SM for friendship first. **T8425**

AN UNPRETENTIOUS BEAUTY

Eyes that speak of intelligence, sensuality, tenderness, honesty. Are these your eyes? Are these eyes for you? Very youthful, early 50s, voluptuous artist, seeks tender, generous handsome, sophisticated SWM, 45-55. **T9422**



BORN TO BE WILD WITH SOMEONE
Broad-shouldered, spontaneous OBM, 5'6", 200lbs, father, sense of humor, enjoys coaching foot ball, tv, oil painting, cuddling. Seeking available ladies. **T1137**

FANTASIES FULFILLED
Handsome, well-hung, in shape OBM seeks fine, freaky A/WF for the ultimate in satisfaction. Guaranteed. **T1128**

WANTED: OLDER WOMAN
Good-looking WM, 50, seeks understanding, slender older woman for occasional visit and great sex. I guarantee it. **T1131**

LOOKING FOR ADVENTURE
SM, 35, 6', 175lbs, medium build, blond hair, carpenter, enjoys movies, theater, live music. Seeking non-committed, weekly relationship. **T1135**

LOOKING FOR ADVENTUROUS ASIAN
Outgoing middle-aged PM, 42, loves life. Enjoys conversation, travel, sporting events, concerts. Seeking open-minded, adventurous woman. **T1144**

WORTH THE CALL
SWM, late 30s, 6'4", seeks generous, mature SF, 35-50, for mid-day rendezvous. Must be discreet. **T9401**

NEW TO AREA
SWPM, 23, N/S, musician, writer, likes movies, sports, live music, cuddling. Seeking outgoing, honest, fun-loving SWF for dating. **T1109**

HONEST, NICE
Romantic SWM, 5'9", 185lbs, enjoys the outdoors, cooking, good conversation, the beach. Seeking warm, affectionate, romantic SWF for possible LTR. **T1110**

COULD YOU BE THE ONE?
Easygoing SWM, 33, smoker, likes the outdoors, sports. Seeking outgoing, slim, fit, attractive SWF, 30-50, for dating. **T1111**

BE MY COMPANION
Retired SBPM, 50, enjoys cooking, walks, dancing, working out, movies. Seeking financially secure, attractive SF with similar interests. **T1082**

Placing an ad in Connections is fast, free and easy!
1-877-895-7996

MAN WITH VALUES
Match maker too! Honest, playful, dedicated to social/planet justice handsome, trim SJM, S1 looks SO [just kidding] dancer, outdoorsy, financially secure. Seeks similar values, slim to medium woman. For friendship/marriage. **T1113**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **T7798**

SNOWING YOU WITH GIFTS
Handsome, athletic SWM, on Peninsula, seeks slim, sexy female to spend my money on. You supply romance. Under 45, and under 125 lbs please. **T1075**

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **T6978**

GIVE IT UP
8M, 53, seeks sensual female, up to 50, H/W proportionate, for fun, massages and turning sexual fantasy into reality. **T1084**

ALOHA NIPSTERS, GEEKS & CUTIES
Urban art guy, 40, S11", 190lbs, athletic, educated, fun, happy, seeks fun, cute SF, 28-36, who is happy with herself. Sense of humor +. **T8872**

TALL, DARK & HANDSOME
OWPM, 48 (low mileage), trim, funny, passionate, expressive, playful, easygoing, attentive, intelligent. Seeking attractive, funny, intelligent lady, 25-45, with strong libido. Let's have fun! **T9248**

BIRO MAN SEEKS COMPANY
Future ornithologist wants to meet SF. I'm 19, currently college student. Trying to find someone with common interests: birds, Grateful Dead, Pink Floyd, zoos, aquariums. **T1061**

NOT SINGLE GUY
SWM, 21, 6'1", 150lbs, jazz musician, true romantic at heart, likes live music of all kinds, dancing. I treat women with respect. Seeking SF, 18-25. **T1062**

SJM SEEKS GODOESS...
to worship—who's born in the year of the tiger/horse/hare on 31st day of the month. Good fortune, good sex, and happy hearts. **T1068**

LOOKING FOR A GIRLFRIEND
SWM, 33, good-looking (has picture), but shy, seeks female 25-33. I'm romantic and sweet, you be the same. **T1079**

TALL, BALD BLACK MAN
Uninhibited, tall 8M, 35, seeks female for fun, uninhibited relationship. I believe in work hard, play hard. **T1074**

PETITE ASIAN...
sought by humorous SWM, 34, S'8", law graduate. I love Asian culture! You enjoy restaurants, travel, movies, karaoke, intelligent conversation, and humor! **T1095**

NON-YUPPIE

Unconventional but grounded, good-looking guy, 42, seeks enlightened, attractive female. Into W.S. Burroughs, Aubrey Beardsley, Sun Ra, Bach, yoga, bikes. Art, not money, Monet. **T1099**

BAY AREA PROFESSIONAL
SM, 33, 6', athletic, dark hair, brown eyes, seeks independent SF, 21-31, for movies, fun, friendship, and more. **T1102**

FLIGHT 1950 L.A. TO S.F.
You: brown pants/black jacket, traveling with another woman, first class, aisle seat, near main cabin. Me: tight pants/salmon shirt/black day pack. Our eyes met. Coffee? **T1107**

ASIAN LADY!
SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SM for sharing outdoor activities, travel, film. **T1058**

SEEKING COMMITMENT
Caring, gentle, understanding male, S'9", 163lbs, brown/hazel, moustache, enjoys movies, documentaries, reading, current events, dining, cooking, pets. Seeking petite SA/8F with similar interests. Children ok. **T1066**

SEEKS COFFEE BUDDY
Working-class SM, S7, 5'11", 228lbs, seeks easygoing, friendly, caring companion, N/S, N/O, N/O drugs, for coffee and... **T9616**

FUN AND FREAKY
SBM, 6'2", 220lbs, father, likes sports, music, television, bowling, shooting pool, clubs, movies. Seeking female with same interests. **T1065**

APRIL'S SHOWERS
Brings fevered passions for May flower's golden nectars. Tall, trim, attractive SWM, 50, seeks similar, loving woman with sensitivity, for committed, romantic LTR, personal growth. **T1059**

WANTED: MATURE WOMEN
Erotic, sensual, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **T9556**

MAN FOR ALL SEASONS

Smart, athletic, handsome, financially secure, sexy, mischievous, kind, playful SWPM, 5'11", into sailing, biking, hiking, environmental/social issues, great conversations, fun. Seeking beautiful, well educated, adventurous, slender, athletic, monogamous, emotionally secure SF, 33-43, dedicated to balanced/healthy life. **T9824**

FUN TIME
SWPM, 37, N/S, looking for pretty, adventurous woman, 25-35, for alternative sex, enjoying the better things in life, and LTR. **T1044**

GOOD GUY
Well-traveled business executive, 56, seeks attractive, nice, intelligent woman who can appreciate a good man. Slender non-smoker desired. **T1047**

LOOKING FOR ALIVENESS
Sensitive, smart, cultured man, 33, seeks female companion for discourse, play, and adventure. I love to run and backpack, theater, reading, travel. **T1048**

COMMANDO
Single white male, 42, father, seeks female, 30-45, for friendship and more. Behind my tough exterior is a gentle, loving person with hopes and dreams. **T1049**

SIMPLY DANGEROUS
SM, 32, 6'S", seeks adventurous, intelligent, attractive SF, 18-40, for friendship, possible LTR. Serious replies only. **T1051**

GET TO KNOW YA
Jewish professional male, 26, 6', 180lbs, dark brown/dark brown, seeks African-American woman for cautious, respectful dating and friendship. **T1052**

HEY YOU, DON'T WATCH THAT
Watch this instead! Smart, good-looking, healthy, sometimes funny, a bit shy, inquisitive, affectionate SWM, 34, looking around for SF, 27-35. **T1053**

O, PERSIAN LADY...
with red shoes, black hair, sweet smile, I would loathe to lose. At Oastean Ensemble we sat, of Persian music, dance, we did chat, enjoyed the performer's heart and skill, the mindful mood of their art, until it was time to rise, clap, then depart. You were: 30-40ish, Iranian woman. Me: SO-something American man in black and brown. I had to leave to an early appointment, but I remained curious about you. If you are interested in talking about culture, life, call me. **T1056**

DISCREET FUN
Latin male, 5'7", 145lbs, musician, likes music, sports, having fun. Seeking fun, adventurous SF for discreet sex. **T1042**

A CHANCE MEETING
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **T8154**

BLACK STUO, SUPER ENDOWED...
fit body, desires wealthy woman who's sexy, horny, uninhibited, kinky, loves to dress sexy. loves having sex 3-4 times a day in the outback area. **T1030**

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF, MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **T6411**

SEEKING A TRUE LADY
SWM, 61, S'11", 200lbs, wears dentures, retired blue-collar, enjoys home, television, travel, comfort food, and conversation. Seeking femme/casual lady. 55+. Hirsute a plus. **T6738**

LET ME BE THERE FOR YOU
SWM, 42, S'9", impotent but still in need to hold someone, not financially/mentally secure but housebroken, N/S, N/O. West Contra Costa. **T9253**

BIG HEAD
Attractive SWM, 31, S'10", 175lbs, dark/blue, nice body, enjoys sports, the outdoors, dining out. Seeking attractive, fit SF to spend time with. **T1029**

GREEK HANDSOME NERO MURRY
Let's enjoy life together: music, biking, boating, and each other. I'm fun, are you? Serious, relationship-minded, down-to-earth people only. You're gonna love me. **T1008**

EBONY AND IVORY
Handsome, fit, Asian tycoon, 39, seeks physically fit African-American queen, 20-40, for good food, movies, friendship, and maybe much more. **T1016**

BIG NEART
SM, 42, S'10", 200lbs, nice and cuddly, enjoys sports, reading, movies, quiet evenings at home. Seeking big-hearted SF, for friendship, possible relationship. **T9989**

ADVENTUROUS AND ARTISTIC
SM, 33, S'9", 200lbs, sandy blond/deep green, airbrush artist, fun-loving, down-to-earth, likes the outdoors. Seeking SF for friendship first, possible relationship. **T1015**

FEEL THE ENERGY
Very energetic, clean, attractive SHM, 24, S'7", wants to satisfy an older woman's desire. Ois-ease free. Race unimportant. **T1014**

SMART AND SEXY
SM, 32, 180lbs, enjoys flying airplanes, rock climbing, outdoors, adventure, walking along the beach, movies. Seeking hot, attractive, smart, sexy, wild SF. **T1024**

ATTRACTIVE ITALIAN-AMERICAN
Fit, athletic SM, 6'3", 170lbs, loves foreplay, possess an immense amount of stamina. Ours intimate encounters will college-educated women, 35-46. **T6805**

WILLING AND ABLE MAN
Well-endowed SM, 2S, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. **T8650**

CUDDLING AND SNUGGLY
Well-endowed 24 year-old likes to be paid attention to. Seeking a young woman to enjoy sensuality. **T9214**

SPECIAL WOMAN NEEDED
Very nice 8M, 49, wants a woman who seeks love and happiness through her submissive desire to love and please a black man. **T9959**

CREATIVE
WWM, 45, 5'7", 150lbs, actor, writer, magician, poet. Into rock n-roll, reggae and beat writers. Seeks adventurous woman for fun times, walks, live music, movies, more. **T9960**

SINGLE BIG DADDY
Looking for honest SF, 25-45, 100-230lbs, to spend evenings together and have fun. Someone who is willing to go SO/50. **T1000**

HATIVE NEW YORKER
SM, 5'9", 160lbs, carpenter, enjoys movies, dining out, photography. Seeking SA/24-40, for casual dating. **T9983**

SELECTIVELY SEEKING
Extremely mature, responsible, easygoing, friendly SM, 24, enjoys skiing, swimming, reading, dancing. Seeking open-minded SF, 18-35, who likes travel, having fun, for dating. **T1002**

NO NOLDS BARRED
Extremely hardcore, kinky, freaky, wild 8M, 36, S'11", 215lbs, black/brown, enjoys oral sex, massages, being licked from top to bottom, doggy style position. Seeking female. **T9215**

INTELLIGENT SINGLE GUY...
S'8", 34, 190lbs, loves movies, concerts, laughing, giving back rubs. Seeking SF, 25-35, for good conversation and fun. Sense of humor a plus. **T9957**

CURE FOR SPRING FEVER
Sought by tall, fit, educated SWM in Palo Alto seeks research assistant in SWF, 50+, 5'5"+. **T7S86**

LOOKING FOR ADVENTURE
Horny, young Irish male seeks attractive, horny female, 18-35, for sex, drinks, and fun! **T9967**

WHITE BOY ORAL TOY...

seeks BF. Let this white boy bury his head between your legs until you cum again and again. No reciproation required. **T9950**

MARRIED? LONELY?
Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Oelghtful rendezvous location. Let's embrace what we need. **T9219**

LOVE YOUNGER MEN?
Fun, adventurous, open-minded SPM, 29, N/S, enjoys the arts, traveling, intelligent conversation, bicycling, hiking, tennis. Seeking open-minded, free-spirited SWF, 40+, for romance, friendship, possible LTR. **T9450**

OLDER WOMAN WANTED
Cute, boyish, witty, charming, affectionate SWM, 38, S'7", 140lbs, brown/blue, seeks older woman, 40+. Open to all types. **T9938**

I'M THE ONE FOR YOU
SM, 34, 6', 185lbs, brown/brown, seeks exotic, slender, tall woman. Let's talk and see what happens! **T9935**

SEEKING MARRIED WOMAN
Italian/Brazilian SM, 31, 6', looking for fun and adventure with married women. Fulfill my fantasies! **T9939**

SEEKING MARRIED WOMAN
Italian/Brazilian SM, 31, 6', looking for fun and adventure with married women. Fulfill my fantasies! **T9943**

SEEKING FUN-LOVING WOMAN
SWM, 26, seeks intelligent, attractive SF, age unimportant, who isn't afraid to party like a rock star, for friendship first, possible LTR. **T9946**

COMPUTER GEEK
Honest, secure, attractive SWM, 34, N/S, seeks loving, sincere, honest SF, 25-35, for friendship first, possible committed relationship. **T9947**

IN SEARCH OF MUSE...
to develop an ongoing photographic relationship that will capture your essence and beauty. Be naturally beautiful inside/out. 18-40ish, with an open mind. **T99S1**

MARRIED MAN SEEKING

Do you require trust and discretion? Do you seek an exclusive friendship with a man who's romantic, sensual, handsome, long-lasting, intelligent, tall, athletic, mid-40s, Caucasian? Are you in your 40s (+/-), married? Peninsula. Please call. **T99S2**

WELL READ, WELL TRAVELED
Slim, sensual, attractive SWPM, excellent sense of humor, occasionally brilliant, enjoys books, food, the outdoors. Seeking intelligent, kind callipygian SWF, 40s, for possible LTR. **T9929**

ROMANCE BY CANOE/LIGHT
Handsome, self-employed OBM, 57, S'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings. jazz/classical/reggae music. Seeking female for LTR. Age/race open. **T8484**

EXPERT CUNNINCTUS
No reciprocation necessary, age/race unimportant. Please be clean and healthy. Please be wet and ready to get off. Guaranteed satisfaction. **T94S2**

BOOY MASSAGE FANTASY
Mature WM, seeks full-figured woman, for body massage, for her release and pleasure. **T8953**

I DOUBLE DOG DARE YOU...
Eclectic, electric, low-maintenance, multi-talented SWM, 39, 6'2", 180lbs, emotionally and financially secure. Seeking strong, feisty, smart SF, 26-37, for friendship first, possible LTR. **T9904**

ASIAN WOMEN APPLY NERE:
Educated, fit, honest, considerate SWM, 32, non-smoker, enjoys sports, hiking, exercising, nights on the town. Seeking fun-loving, laid-back, attractive SA/24-34, for mutually enriching relationship. **T9903**

LOOKING FOR A DANCE PARTNER?
Tango and/or Rhumba novice (male, 44, professional, fun, and handsome), seeks female counterpart to join for mutually convenient "first time" lessons and practice. Let's add music and dance to our lives. Might you be 35-40 or so, fit, easygoing, and waiting for a fun potential dance partner to come along. SF or East Bay. **T9905**

LOOKING FOR A DANCE PARTNER?
Tango and/or Rhumba novice (male, 44, professional, fun, and handsome), seeks female counterpart to join for mutually convenient "first time" lessons and practice. Let's add music and dance to our lives. Might you be 35-40 or so, fit, easygoing, and waiting for a fun potential dance partner to come along. SF or East Bay. **T9905**

Placing an ad in Connections is fast, free and easy!
1-877-895-7996

LOOKING FOR CASUAL FRIEND
Athletic WM, 29, S'10", 165lbs, brown/blue, enjoys sports, movies, outdoors, dinner. Seeking slim, attractive, sexy, self-confident, similar WF, 18-35, good personality/sense of humor, H/W proportionate. **T9916**

TRUE NEART
Open, honest WM, 4S, 6'1", 160lbs, brown/green, enjoys beach walks, mountains, live theater, music, movies, conversation. Seeking similar woman for friendship first, possible LTR. **T9899**

BIG TEDDY BEAR
SW/HM, 23, 6', 235lbs, brown/hazel, enjoys partying, dancing, drinking. Seeking someone to love. **T9900**

THE MAN YOU'RE LOOKING FOR
Smart, sexy, romantic, slim SM, 22, 6', seeks woman who likes romance. No games. **T9902**

ARE YOU THERE?
Irish/Spanish SM, 39, S'7", 165lbs, brown/hazel, mustache, enjoys walks, tv, rides on the coast. Seeking smart, sexy girl. **T9909**

NEED A FREAK?
Attractive, light-skinned, freckled, educated, employed SPM, 20, 6'3", 220lbs, pierced tongue, goatee, tattoos, seeks a female to kick it with and hopefully do the thing. **T9915**

FANTASY DANCE?
Pleasure Zone, voyeur at Power Exchange? Fit, attractive, entertaining man, youthful S2, for similar lady to freely fantasize in a supportive environment. **T9891**

SWM SEEKS BUSTY SWF
SWM, 47, San Francisco homeowner, with plenty of free time, who loves voluptuous, busty woman under 200lbs. Long hair a plus. **T9881**

KINO, FUNNY, BASICALLY NORMAL
SWPM, 43, with Herpes, good values nonetheless, seeks similar SPF, under 47, in shape, San Francisco resident. Spring is here. Let's talk. **T9887**

I NEED A FREAK
Athletic, attractive, versatile SWM, 26, S'11", 175lbs, goatee, shaven/blue-green, great stamina, oral expert, seeks happy, beautiful, young woman. **T8266**

MIGHT AS WELL BE ON MARS
SWM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outrageous, outgoing SPF undercover-bad-girl for rock-n-roll, crazy nights, possible LTR. **T8814**

ADVENTUROUS
Attractive WM, 45, likes Billie Holiday, Preston Sturges, Rambo, Jimi Hendrix, Fort Bragg, Yuba River. Seeking attractive, honest, sensual, adventurous, open-minded female companion. **T9892**

ATHLETIC THINKER SEEKS...
compliment. SAM seeks SF who's passionate about her interests. I like running, mountain biking, movies, talking and dancing to the wee hours. How about you? **T9877**

CAN'T GET ENOUGH
Outgoing, attractive, eager WM, 25, wants to satisfy the desires of all woman, age/race unimportant. **T8984**

SEXY WOMAN?
Athletic HM, S'10", 145lbs, delivery driver, father of two, baseball coach, loves sports, salsa dancing, music. Seeking disease-free female for intimate encounters only. **T9880**

CUTE AND OUTGOING
Fun-loving, ambitious WM, 34, S'11", 200lbs, business-owner, loves bicycling, exercising, people. Seeking quiet, exciting, fit, healthy SH/AF to stimulate my mind for casual relationship. **T9890**

MY SWEET LADY
Tall male, 6'4", 220lbs, great shoulders, goatee, outdoors type, satellite technician, loves hiking, reading, swimming. Seeking honest, confident female for friendship and serious relationship. **T9898**

PLUS-SIZED WOMAN
Bright, understanding, romantic, San Francisco-born HM, 53, 5'8", 175lbs, seeks romantic affair with full-figured WF. **T9901**

MYSTIC
This SWM, 45, 5'7", 150lbs, mystic poet, muse, musician, pacifist, and vegan, seeks similar genius. **T8414**

CITY OR COUNTRY
Truthful, positive, optimistic, educated WM, 33, N/S, no children, seeks a down-to-earth, no nonsense, straight shooting woman, 28-33, who tells it like it is. **T9869**

ROSWELL13 IS HOW I FEEL
SACM, 28, S'10", black/brown, occasional smoker/drinker, no children, seeks female, 18-30, S'6"-6'3", for relationship. **T9870**

MUSCULAR & ATTRACTIVE
Good-hearted SPM, 40, 5'9", great sense of humor, seeks attractive, curvaceous, kind, sensual lady, under 43. **T9874**

MALE-FEMALE TG SEEKS WOMAN
Tall, attractive, compassionate, non-surgical transgendered male-female, enjoys en femme private and public. Value masculine as much as feminine. Ready for relationship, friendship, correspondence. **T9858**

HEY YO!
SM, 6'2", 185lbs, N/S, no children, enjoys rock-n-roll, hockey, bar-hopping. Seeking attractive SWF, 21-29, for friendship. **T9859**

IN TIME
Marriage-minded professional, 5'8", seeks LTR with educated European lady, 25-45. **T9862**

NEW KIND OF SWING
Single dad, financially secure, looking for Bsexual partner, like me, for light SM and safe swing ing. Likes dance, run, massages, beach. **T9866**

SEEKING ARTSY TYPE
Tall, good-looking, smart, built, creative SWM, 30s, values friendship, seeks similar arts-oriented SF, 18-38. **T9853**

SERIOUS SOUL WORK
Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. **T99S2**

SYMBIOTIC RELATIONSHIP
Handsome, intelligent, tall, athletic man offers charm, conversation, entertainment, healing, sex appeal, psychic readings, and more to a special, generous woman. **T9046**

LOOKING FOR FUN
Separated ACM, 40, S'8", black/brown, athletic build, N/S, occasional drinker, seeks female, 25-40, S'5'-7", San Mateo area, for friendship. **T9843**

PERVERSE POLY PAGAN
Erotic priest desires passionate playmate (partner?) for sacred acts of love and pleasure. Me: 30s, tall, burly, handsome, bright, intense. You: 21-40, sensual, attractive, non-monogamous. **T9844**

SEEK SINGLE BLACK FEMALE
Fit, attractive, fun, successful
OWPM, 41, blond-white/blue,
seeks slim/medium build, 32-
42, for serious relationship only.
Children ok. ☎9830

FUN & MORE

Fit, extremely married WM, 47, ex-
tremely talented lover, masseur,
conversationalist, seeks attrac-
tive, fit, W/AF for discreet ad-
ventures. ☎9855

LOOKING

Attractive, humorous, intelligent
SWM 50, enjoys outdoors, films,
progressive politics, food, and
good conversation. Looking for
woman, 40-52, for LTR. ☎9812

SEXY, HANSOME ONE

PM seeks slim, attractive WF,
who is playful, intelligent, classy.
Seeking LTR with right one. Must
love dogs, music, outdoors, good
food. ☎9827

BEAUTIFUL ASIAN GIRLFRIEND

Multi-millionaire investor, Fit,
youthful, handsome SWPM, 6',
180lbs, blonde/blue, artistic and
romantic. Seeking beautiful, slim,
affectionate SAF, under 32, for
the best of everything. ☎9839

I DOUBLE DOG OARE YOU...

Eclectic, electric, low-mainte-
nance, multi-talented SWM, 39,
6'2", 180lbs, emotionally and fi-
nancially secure. Seeking strong,
feisty, smart SF, 26-37, for friend-
ship first, possible LTR. ☎8874

IF SPANKING...

has positive associations in your
secret fantasies, if you're female,
20s-40s, thin/medium build, at-
tractive, call this handsome
SWM, 30s, PhD, interested in lit-
erature, art, film. ☎9834

RENAISSANCE MAN...

44, writes music, oil paints,
hikes, bike rides, loves ethnic
food/films, physical science.
seeking babe with healthy libido,
ready for adoring man. ☎9235

TO LOVE IS TO LAUGH

Sincere, well-balanced but fun-
loving, sometimes goofy SWM
seeks intelligent, classy but
slightly kooky woman with monog-
amous LTR goals. ☎9433

LOVE OR TRIPLE WORO SCORE

Nice Jewish guy, 53, looks 45,
avid tennis player, loves scuba,
seeks nice Jewish gal attractive,
38-44, for intense scrabble,
eclectic conversation, ultimately
committed relationship. ☎9842

JUNGLE, BO'S, TATS, OANCE

Romantic, charming, athletic,
easygoing SM, 29, addicted to
tattoos, piercings. Seeks class-
y lady with a tomboyish side. We'll
dance, sing, explore like children.
☎9800

A REALLY GOOD CATCH

Down-to-earth, quiet, laid-back,
caring SWM, 49, 5'11", 160-
170lbs, reddish brown/hazel
blue, loves reading, sightseeing,
traveling, outdoors, animals, chil-
dren. Seeking caring, non-mate-
rialistic SAF, 20-50, with good
morals, for an honest LTR. ☎9802

OLDER LADIES

Financially secure S8M, 35,
seeks hot encounters with single
or married women, 50+. Why
wait? Let's enjoy each other.
☎9821

TEST DRIVE

Crazy, smart, secure, handsome
SWM, 32, 6', blond/blue, no ties,
open to life. Still searching for
my cutie. ☎9820

NOT VISIBLY OEFORMED...

nor entirely without merit. Over-
educated/under-employed SWM,
32, seeks SAF for friendship/dating
subverting the dominant par-
adigm. ☎9831

LOTS OF LOVE TO GIVE...

haven't found enough. Very talk-
ative, sociable, hip, attractive
SWM, 35, 5'5", 170lbs, athletic
build, blond/green, surfer type,
business owner, no kids, seeks
strong-willed, accepting, nice,
friendly SWF, 26-32, for LTR.
☎9841

UNCOMPLICATED AFFAIR

Can a man and woman, sexy,
smart, agreeable, attractive, have
an affair without things getting
complicated, marriage notwith-
standing? Shall we try my lady?
☎9771

ENJOY KISSING

OWM, 47, 6'2", 195lbs,
brown/brown, enjoys movies,
gym, gardening, antiques, dining
out, ocean walks. Seeking at-
tractive, sincere, affectionate, fit
SW/HF, 30-40, for friendship, ro-
mance, LTR. ☎9787

DON'T PASS THIS UP

Good-looking, fit, SWM, 40, 6'2",
185lbs, seeks younger, attrac-
tive, fit SF, 20-35, for casual dat-
ing, possible LTR. ☎9775

LOOKING FOR FUN

Attractive, bi-racial SM, 25, 6'2",
185lbs, enjoys rock-n-roll, bar
hopping, hockey. Seeking SWF
☎9762

SEEKING SOMEONE NICE

SM, 23, seeks SF with sweet
smile and beautiful eyes. All calls
answered. ☎9751

COUNTRY GIRL WANTED

Hard-working, fun-loving OM, 6'1",
195lbs, brown/blue, father of
four, enjoys fishing, camping,
beach walks, weekend getaways,
country music, line dancing.
Seeking S/O/F, 35-45. ☎9753

SPANISH-SPEAKING...

(muy mall), cumbia-loving, tall,
community-oriented, book-loving
SWPM, kind, ethical, affection-
ate, and gentle, seeks similar
SHF, 40 and under, childless.
☎9758

CURIOUS S8M 37

seeks first interracial relation-
ship. Confident, honest, humor-
ous, dark, good looks, great body,
sharp mind seeks communica-
tive, intelligent, funny, physically
fit woman 20s-30s. ☎6967

SEEK RELATIONSHIP

Secure senior seeks wonderful
relationship with you. Not inter-
ested in marriage, so please do
not respond to this ad if you are
marriage-minded. ☎9745

LOVE CAN BUILD A BRIDGE

Medium height, medium build,
easygoing, good natured, early
50s seeking a girl for dating be-
tween 5'-5'6", medium
height/build, who is also easy-
going, good-natured. Hope to hear
from you. ☎9710

PISCES/ARIES GUY

Modest, affectionate, attractive,
left-handed SWM, 36, 6'2",
205lbs, brown/blue, seeks as-
tologically compatible woman,
35-45. ☎8647

INDEPENDENT GUY

Handsome SM, 28, 5'10",
160lbs, black/brown, musician,
seeks smart, silly, honest, con-
fident SF for good conversation
and comfortable silences. ☎8940

SEEKING SOMEONE NICE

SM, 23, seeks sweet, sexy, sin-
gle girl to share adventures with.
So, when should we meet?
☎9687

KING-SIZED NERSNEY BAR

Can we be lovers/playmates?
I'm an intelligent tall, muscular,
well-hung, chocolate man, love
to travel and ready to satisfy.
☎9220

ROMANTIC HISPANIC

Outgoing, sensual, down-to-earth
SHM, 6', 200lbs, brown/brown,
moustache, father, likes camp-
ing, hiking, boating, long walks,
the outdoors, movies, concerts,
art. Seeking down-to-earth lady
with morals. ☎9671

LOOKING FOR INTIMACY

Fun, great SM, 27, 5'6", 140lbs,
brown/brown, seeks female for
discreet, intimate relationship.
Let's talk! ☎9674

INTELLIGENT GENTLEMAN

SM, 30, 6'1", 182lbs, likes
weight lifting, racquetball, bike
riding. Seeking single lady who's
interested in an intelligent gen-
tleman like myself. ☎9676

PALE, LARGE-SIZED...

chubby, fat, voluptuous WF, any
age, wanted by tall, handsome,
Mediterranean WM, 29, green
eyes. I am monogamous, con-
siderate, and romantic. ☎8313

ORAL DELIGHTS

Dark-haired woman any race (23-
40) sought by European Profes-
sional Gentleman 43, 6'3", 210,
brown-blond/blue for mutual oral
satisfaction. Call me, tell me what
you like. ☎9646

WORLDLY, SPIRITUAL...

SWF desired, LTR. Me: British-
accented, goddess-centric, ag-
nostic buddhist, into yoga, tantra,
intellectual polyglot globe trotter,
30s, PhD, slim, dark long-haired,
mediterranean-looking, hand-
some, East Indian prince. ☎8306

SAM SEEKS TATTOOED GIRL

Heavily tattooed musician, with
long hair, seeks stylish SWF, for
bar-hopping/live shows, and din-
ing out, possible LTR. ☎8172



TOP SEEKS BOTTOM

Handsome, sensitive, conscien-
tious, devoted GWM, living in
east bay, 35, 5'10", 160lbs,
brown/green, swimmers build,
top, clinical psychology doctoral
student, physically fit, gentle soul,
jazz enthusiast, photographer,
art therapist, loves tennis, Jack-
Russell Terriers, fine art, Joni
Mitchell. Seeking fit, attractive,
successful professional male,
20-35, bottom, healthy lifestyle,
for good times. Positive attitude
and sense of humor essential.
Modesty preferred over arro-
gance. Extra points for Euro-
pean/American descent. ☎8657

CURIOUS VIRGIN BOTTOM

Be curious no longer. Gentle first-
time penetration available by un-
derstanding, genuine man. Vir-
gin tops also facilitated. Beautiful,
unforgettable, wonderful experi-
ence. ☎1129

THE RIGHT GUY

Attractive, discreet bottom Fil-
ipino, 28, enjoys music, cuddling
in bed, sports. Seeking attrac-
tive, fun, hard-working top,
blond/blue, who can work it.
☎1126

MONOGAMY IS THE BEST

Very handsome SWM, 24, loves
the outdoors, beaches, dogs.
Seeking cute, loving, caring fun
Latin male for monogamous re-
lationship. ☎1112

SEEKING OLDER GUYS

SHM, 25, seeks older males,
50+, for erotic fun. Please be
clean and discreet. ☎1090

SEXY AND PLAYFUL

I'm very interested in meeting
you. I'm a healthy OWM, 38, 6',
who would love to share my first
experience with you. ☎1119

A LOT TO OFFER

S8M, enjoys basketball, movies,
fun. Seeking SM, for big fun.
☎1114

FORESKIN

40 year-old GWM seeks other
guys, with foreskin, to hang with.
i/o, enjoy, respect each other.
Safe, no attitudes, judgements,
buffs. ☎1069

ATTRACTIVE ASIAN MALE

Fit, sincere, honest, good-look-
ing Chinese male, 33, 5'9",
160lbs, seeks attractive GWM
for dating and relationship. ☎1101

STRB YOUNG MALE SEEKS SAME

Mostly straight dude, 22, 6',
160lbs, brown/blue, athletic,
urban white boy. Seeking simi-
lar, closeted 8i dudes, under 30
only. No fems, no GMs. ☎1060

MY MEAT TOOL NEEDS TLC

Extremely submissive, whipping
boy seeks dominant bearish man
to make me his beach. I love
anything/anywhere/anyhow. Call
me and make my wet dreams
cum true. ☎1093

I'M LOOKING FOR YOU

HM, 39, earthy, reliable, inde-
pendent, sexual, discreet, broad-
minded, mellow. Looking for you,
who is positively unusual. ☎1103

GO!

36, 5'10", 170lbs, smooth, East
Bay Latino looking for my height
or taller, 25-50, non-smoker, mas-
culine. I'm romantic, into '70s
rock, light partying. Not into: cell
phones, drama, selfishness. Si-
curious ok. ☎1108

YOU DATE GIRLS...

but have an occasion to unload.
Trim white gentleman offers oral
service for studs under 30 at my
place. ☎1073

HANOSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs,
light brown complexion, profes-
sional, romantic, in LA. Seeking
masculine, straight-acting,
Black/South American/Italian,
total top male, 22-42, honest,
sincere, healthy. For dating/trav-
eling. ☎8156

EROTIC MESSAGE...

free for straight, bisexual, and
masculine guys, 18-45, with tight,
trim builds. Given by trim, bisex-
ual WM, 43. ☎9576

BI-CURIOUS TOP

Handsome, athletic, fit DWM,
5'8", 170lbs, muscular swim-
mer's build, seeks healthy, fit,
discreet 8i or Bi-curious bottom,
under 45. ☎8396

SPICY GEMINI BLOND

New Orleans artist, furniture de-
signer, with intense personality,
seeks sexy, youthful GM, for Euro
sensuality, romance, passion and
shared exhibition. Me: 30s, HIV+,
very healthy, 5'6", 135lbs, tight,
hard, smooth and sexy, mysteri-
ous and deep with piercing eyes.
Into adventure, nature, kissing,
sexual creativity and life. ☎1055

CUTE BOTTOM...

seeks attractive top. Good-looking
WM, 6', 180lbs, bottom, seeks
attractive top for dating and more.
☎1038

YOU TOO?

Tall, trim, intelligent, SWM, mid-
50s, feeling very curious, seeks
similar, curious, mature SWM or
married WM for conversation and
exploration. N/S, N/D. ☎1026

EAST BAY CURIOSITY

Straight WM, 44, 6', 198lbs,
hardbody, built, masculine,
equipped, seeks other straight,
built well-equipped B/H/WM. East
Bay, curious dudes, like me, pre-
ferred. ☎1031
utes of time.1-877-895-7996.

alt.sex.column by andrea nemerson

Squaresville

Dear Andrea:
I'm young and have just recently started having a sex life. During a tumultuous relationship with one girl, I experienced really wild and uninhibited sex. Making love for a whole day (forgetting about everything else but my partner and our love) and in exciting situa-
tions or new positions. Since we broke up (several months ago), I just don't feel the same being with other people. Can you give me any advice on how to find someone else who wants to "experiment" and really get into lovemaking without looking for a superficial slut?

Love,
ISO

Dear IS:

How about a deep, sensitive, self-reflective slut? Would that work? You may think I'm being flip, but I'm really not. Honestly, thinking of girls who really like sex as "sluts" is not going to help.

Of course sex in recent months has been lackluster — you were in love with that girl, and the two of you were exploring the further fringes of your shiny new libidos together. You shouldn't be too surprised that sex with girls you don't love and probably barely know lacks the intimacy, mutual charge and is not the type of hot post-tumult sex you shared with your girlfriend. Plus, you only recently broke up with her — give it some time. Post-break-up, most people are bitter, maudlin messes who really ought to spend a few quiet months in fetal position, leaving a ring of balled-up Chips Ahoy pack-
ages around the bed. They certainly shouldn't go inflicting themselves on innocent would-be partners. Give those girls (and yourself) a break.

When you are once again fit for decent society, you should be living in a major urban area or sophisticated college town, or be willing to move to one. Start going to readings by Goth-girl poets with pierced tongues and educa-
tional events at your local dildo boutique. I am not promising you that your next girlfriend is waiting for you there, but I can guarantee that you will meet people who will not mace you and call the cops when you mention you like to try new positions. There are also girls working the counter at Baskin-Robbins who would gladly explore all 31 flavors with you. They are harder to spot, but worth the effort. Be patient.

Love,
Andrea

Dear Andrea:

My boyfriend and I are both really excited by the idea of having a three-
some with another woman, but I am having trouble with the logistics. We don't know anyone, who is interested, and I tried online advertisements and online connections services, to no avail. It seems every other couple is looking for the same thing, but where are all the women? This is San Francisco for goddess's sake; I didn't think it would be so difficult!

I've considered trying gay bars, but I wonder if it really is the right at-
mosphere. I've never been to one, but I imagine they are mostly full of gay men. I keep thinking there is some place where all the young hip swingers go, but where?

Love,
Where Are the Girls?

Dear Where:

There are a few places in San Francisco (Jezebel's Joint and Lush come to mind) where you might find some eager young thing, and other towns may have something similar, but you said it very nicely yourself: everyone's look-
ing for the same thing. All the interested women, I fear, are already home getting busy — they don't have to go out trolling. Unfair, but true. Gay bars will simply not do. Dyke bars (a rare commodity these days) are not the place to take your boyfriend.

The absolutely fastest, closest-to-foolproof route to threesome-land is to head out to the burbs and attend an old-fashioned, '70s-style swing party. These are advertised on any number of swingers' (or "lifestyle") Web sites and should not be difficult to find. The only question is: do you want to go there?

I suggest you give it a try, but do not rent David Schisgall's recent docu-
mentary, The Lifestyle first. This good-hearted peek at the Southern Califor-
nia swing scene makes great, sometimes creepy, occasionally laugh-your-
beer-out-your-nose comedy, but hot it's not. Oh, go on. You can always leave.

Love,
Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

OPEN-MINDED
Young, biracial, 26 year old male, 5'6", slender build, 145lbs, just moved here from Missouri. Looking to meet SM, 20-30, for dating, possible LTR. ☎1025

STRONG TOP MAN...
56 years old, 5'10", 190lbs, healthy, HIV-, workout every day, masculine, in good shape, looking for bottom. ☎9966

BI, MARRIED WHITE CUY
Married Bi guy seeks others, Bi or gay, Bi, for massage and fun. ☎9978

BI, HOT, AND VERY HORNY
Hot, Italian bisexual, seeks other gay, Bi, or curious males, for fun in the Concord or East Bay area. ☎9982
utes of time.1-877-895-7996.

Placing an ad in Connections is fast, free and easy!
1-877-895-7996.

BEST KEPT SECRET
Attractive, athletic, hairy SWM, 6'1", 175lbs, clean and HIV-, seeks smooth, hung, clean, HIV-, for JO at my place in San Francisco, no reciprocation necessary. ☎8499

CUM FACIAL
Desperately needed by a hungry male. Please help me. ☎9954

SEEKING GOOD TIMES
Bi-curious SHM, 25, 6', 185lbs, top, seeks good-looking BIM, 18-25, bottom. Couples are welcome. ☎9385

ATTENTION ALL BLACK MEN
Hot, sexy, very attractive Latin bottom, 6'1", 170lbs, always horny, seeking hot, hung black men who would like their cock sucked on a regular basis. ☎9926

CNUBBY BUOY
Very friendly GAM, 2S, 195lbs, black/black, enjoys telling for tunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. ☎8610

NEW TO BAY AREA
GWM, 60, seeks French passive/Greek active action with those taller than 6' Men of color, HIV-, most desirable. ☎9896

SEX NOT PREREQUISITE
SGWM, 50, 175lbs, seeks same not overweight, 30-55, whose interests include walks, arts, home life, dining out, etc. Call, I'll respond. ☎9888

FEET, SHEER SOCKS
Attractive Latino, 34, 5'11", 190lbs, dark features, Virgo, N/S, N/D seeks Latinos, Whites, Asians into same fetish. N/S, N/D, under 40, no games, serious only. ☎9867

ARE YOU OUT THERE?
Slim, loving, caring SAM, 40s, 5'7", black/brown, seeks mature, loving, understanding, secure SM for LTR. ☎9851

ROCKRIDGE?
Masculine black male, 5'10", 175lbs, bottom, smooth body, mustache/goatee. Seeking masculine White or Hispanic top men, 30s-50s, for uninhibited, quality sex. ☎9835

I SWALLOW!
We're both delighted—the more I induce your balls to unload, the more you enjoy it, the more I guzzle. Yum yum! ☎9840

ROMANTIC, UNCUT, HAIRY
Bear cub seeks extremely hairy daddy type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, 5'9", brown/brown, cute, HIV-, negative, fun and outgoing, ready to go. ☎9234

ONLY THE CREATIVE...
live life! 40, blue-eyed European seeks Frenchman, 20s-40s, with imagination. ☎9837

NICE CUY
GWM, 36, 6', 160lbs, N/S, enjoys music, reading, outdoors. Seeking down-to-earth GM, 22-44, with similar interests, for friendship, possible LTR. ☎9796

A RIOOLE
I'm a puzzle, an enigma, an unsolvable riddle. If you feel the need to figure me out, suppress it! Seeking broad-shouldered man with nice smile. ☎9765

TOP CUYS
SHM, 21, is looking for hot date with top guys. San Francisco area. ☎9792

WELL-ENOWED?
All well-endowed men wanted for total oral satisfaction by a young hardbody who loves to please. Discreet and safe bottom can entertain you. ☎9759

MUST SEE TO APPRECIATE
Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. ☎9774

YOUNG AND READY
Willing and able! WM, 2S, 5'10", 165lbs, brown/brown, shaved head/goatee, in Marin County, looking to hook up with other males. ☎9708

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. ☎8841

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. ☎8662

SLIPPERY RECTAL EXAM
Doctor massages your butt hole, jacking you off. Spanking, nmming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-4S/all sizes. ☎9709

BEND OVER
Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. ☎8857

LAUGHTER AND PASSION
Lean, toned, energetic, nice GWM, 45, seeks strong, cuddly, teddy bear guy. Let's laugh, crack up, and cuddle. ☎9618

BLUE-COLLAR BUDDY WANTED
Tall, blond professional, 50, seeks to meet blue-collar type for outdoor activities, travel, fun. ☎9583

NOT SONOMA COUNTY
Masculine WM, 40, 6', 175lbs. You: 25-45, very masculine looking, for discreet good times. Let's kick back and enjoy. ☎9577

GOOD CATCH
Good-looking, slim GAPM, 30, nice personality, seeks similar, masculine GWM, under 40, for friendship, old-fashioned dating, monogamous LTR. ☎9470

MASCULINE - IDEAL...
fetishist seeks superb, cut SWM, mid-20s, hedonist, who enjoys thrillingly effective, not expert, oral attention from presentable DWM, 4S, professor, safe, confidential. San Francisco. ☎9545

GREAT NEED...
from this big, fat, handsome, Italian cock-sucker. Circumcised encouraged. Please be thinner, hard and over 30. I will swallow that white, thick, salty load. ☎9446

CWM ARTIST...
43, handsome, masculine, smart, creative, sensitive, funny, HIV-, very non-scene. Seeking GWM, with similar qualities, for dating, romance, LTR. ☎9436

FINICKY SHAPE SNIFFER...
seeks mighty, wicked, courageous, warrior dude for companionship, adventure. Five to six, twenties, polite. No tobacco, crack, demon possessions, or faires. Elves okay. ☎9412

LOOKIN 4 CUTE, SMOOTH CUY, 18-22
Boylsh, hot WM, 25, curious for first-time experience with a guy. Slender or defined body types only. Naturally smooth preferred. ☎9408

HOT BOY
Very good-looking, down-to-earth, fun WM, 33, 6', 185lbs, black/brown, seeks SM, under 33, for casual sex, possible LTR. ☎9394

EARTHY SPACEBOY
Super cute DJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-3S, for dating/relationship. HIV+. ☎8302

THRICE IS NICE
Healthy, attractive, professional couple looking for healthy, attractive female. BDSM. We are fun and like to share! Always safe, consensual. Always erotic. ☎1097

DAKKNES & LIGHT
Talented, diverse WM, 30, photographer, seeks uninhibited, enlightened subjects for provocative, erotic subject matter to be taken to the next artistic level. ☎1063

SEEK COUPLE SS+
DWM, 40, 6', 200lbs, very healthy, interested in experiencing threesome for the first time. ☎1087

LOOKING FOR FUN
Single white couple seeks single female for friendship. Male; 5'9", 135lbs, brown/brown. Female; 42, 170lbs, brown/brown. Seeking sexy woman for fun. ☎1054

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. ☎9575

EAST BAY HOTTE
SF, 39, 5'3", chubby, brown/brown, very feminine, enjoys reading, writing, tv, music, walks on the beach, communicating with nature, shopping, astrology, graphology, and Hawaii. Seeking romantic, communicative, intelligent, honest, loyal, friendly, outgoing SF for possible LTR. ☎1011

CHOCOLAT
Let's make a mocha swirl. Tall, voluptuous, kinky, busty, attractive, feminine BF seeks: physically similar white counter-parts for hot times. Prefer very buxom (D-F cups). ☎9961

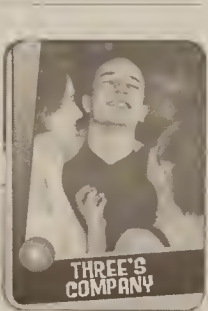
LOOKING FOR MS. GOODBOAR
Attractive, full-figured BF, 43, beautiful bust line, enjoys movies, concerts, the theater, shopping, flea markets, reading. Seeking feminine, attractive, sexy, pretty, busty woman. ☎9922

43, LIBRA
You answered my ad woman to woman, but left the wrong phone number please call again, because I'd like to talk you. ☎9893

FEMININE BI-F SEEMS PRETTY GIRL
Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. ☎6933

ROCK-N-ROLL GIRLS
SWF seeks other fun, interesting women, 25-45, to go out dancing, see live music, in San Francisco and East Bay clubs. Friendly and considerate, please. ☎9129

PRETTY PUERTO RICAN
49, seeking that sensous down-to-earth real woman for fun, adventure, friendship and more. 32-70. A/H/W So let's talk. ☎6922



THRICE IS NICE
Healthy, attractive, professional couple looking for healthy, attractive female. BDSM. We are fun and like to share! Always safe, consensual. Always erotic. ☎1097

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Single white couple seeks single female for friendship. Male; 5'9", 135lbs, brown/brown. Female; 42, 170lbs, brown/brown. Seeking sexy woman for fun. ☎1054

BI MALE
seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional black male. Call, talk over cocks-tails. ☎6S61

SEEKING EXOTIC AND EXOTIC
SWM, 30 years old, 6'2", blonde/blue, 200 lbs. Seeks couples, singles and married females, ages 18-45, especially A/H/Indian and other dark, exotic types. ☎6997

TIMES ARE BEST WHEN SHARED
BiWM, in Oakland, HIV+, healthy, would like to meet females and couples for mutual watching, being watched, erotic massage exchange, and more. ☎9970

EROTIC COUPLE WANTED
Sexy black couple, mid-20s, seeks Bi females or couples to explore freaky fantasies, take pictures and videos. Drinkers and herb-friendly welcome. ☎9972

SENSUAL EXPLORATIONS AWAIT YOU
Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. ☎9873

TRADITIONAL...
white married couple, mid-40s, fit, attractive, seeks male, 2S-3S, for safe get-togethers. She's sensuous, playful, uninhibited. He's Bi, ready to play. ☎9863

BI-VIRGIN THREESOME
HM, 53, seeks lipstick Bi women, 20-40. Pluses: redheads, cigar smokers, wearing Victoria's Secrets attire, drug-free, no bull shit. ☎9864

TABOO-LESS FOR 2001
Very attractive SBM, 24, green eyes, 6'4", 250lbs, likes the outdoors, animals. Seeking mature, older WC for lots of hot fun and erotic pleasure. ☎9301

CURIOUS COUPLE
Sexy black couple, seeks, Bi female, 21-35, nice build, lets converse. ☎9798

GOOD PEOPLE, GOOD TIMES
White couple seeks full-figured BiF. We're never too bashful/shy to meet or play. With us, you'll be with good people and good times. ☎9039

RETIRED, BI-BEST
Couple seeks normal to great shaped, healthy couple, 50-70, for fireside ritual and sex on our carpet. Lady goddess, man horned. ☎6981



ATTRACTIVE TV...
into corsets, girdles, rubber, toys, and B/D. Seeking new friends with similar interests, for photo sessions, damsels in distress scenarios, and clubbing. ☎1096

NOT CROSS-DRESSER
Cross-dressing male, 38, 5'11", 165lbs, seeks adventurous, dominant SM for fun times. Must be discreet. ☎9390

SWEET LOVE
Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love, hug, kiss. East Bay. ☎9626

BELIEVE IT OR NOT
Hot TV, passable, versatile seeks farm and barnyard fantasy. Willing to try everything. Nothing is too big or wild. Will travel. Videotaping ok, not shy. ☎9971

SNE'S COT PERSONALITY
Attractive TV with female personality, seeks lonely gentleman for regular visits. ☎9421

MALE WILLING TO MODEL
Very attractive HM, would like to pose and model with transsexuals, transvestites and very feminine men. Please leave a message, for further information. ☎9760

A LADY IN THE PARLOR...
a harlot in the bedroom. Sensual, 30ish TV, luscious legs, long hair, waiting to be romanced by at tentative, handsome suitor. ☎9041



FLOGGER DOGGER
I am a flogger looking for hot, wild sex with fun people. I am into threesomes and group sex. ☎1077

A WOMAN WITH A STRONG HAND
Looking to meet a 40+, bright, adventurous, slender, dominant-minded PF. I'm 50+, DWPM, tall, fit, handsome, intelligent, accomplished, and LTR-minded. Please, no professional Dommies. ☎1032

BBW LINGERIE MODEL
Seeks boy playmate to invest in leather corsets, butt play, show ers and worshipping BLACK GOD-DESS. ☎1001

SEEKING ASIAN CUYS...
into spanking. Attractive GWM, 31, 6', 205lbs, seeks guys interested in either giving or receiving, on the bare butt. No sex. ☎9872

SADISTIC WHITE OADYO...
gives, long, hard spankings to mature, full-figured women. Can you handle the pain? After the punishment, comes the total release and pleasure. ☎9256

BONAAGE NEEDED
Submissive, generous male, handsome, polite, professional, seeks attractive lady for regular dominance, bondage, Experience not required. ☎9734

GOLDEN SNOWERS
Attractive WM seeks singles or couples, to get together and exchange golden showers. ☎8858



OPEN-MINDED LADY WANTED
Good-looking, sexy cross-dresser, seeks open-minded woman for good times and great sex. Dress me up and be my lover. I love role-reversal. ☎1132

LET'S EXPERIENCE IT TOGETHER
DWM, 38, 6', 195lbs, clean-cut, seeks SF to explore fantasies with. Age and size unimportant. ☎9988

VERY SEXY
SM, 22, nice build, handsome, loves sex. Seeking SF to hook up with. ☎9991

SEEKING MOTHER TYPE
Retired SM, 39, 5'6", 160lbs, enjoys movies, tv, books. Seeking dominant, motherly type, for role-playing. ☎1018

NICE LOOKING GENTLEMAN...
would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. ☎9958

BI EAST BAY MAN
BiWM, 46, 6'1", 19S, seeks other Bi men for video, J/O, and more. Must be discreet and private. My place in Oakland, daytime is best. ☎9439

MALE-TO-FEMALE BI TS...
N/S, very oral, seeks Dom/couple/Domme who wants a submissive housemaid. I clean, cook, pampers. Hot, safe, sane, consensual, moderate B&D/S&M. ☎9878

DARLING! NERPLE!
White male, 40s, married to workaholic, disinterested, platonic lady. Seeking married female who is equally frustrated. Life is short. Sure miss touching! Loving, kissing, all those things lovers do! Handsome, tall, thin, fit, kind, considerate, educated, well off, but love starved man needs you! ☎9876

TEACH ME
Young, good-looking SWM, sandy blond hair, intuitive, innocent, moisture farmer. Is seeking only a force to be reckoned with. ☎9857

WANTED: WOMEN...
with smelly, pretty feet, to stand on and step on my face. SWM, 30, needs to be abused by one or more lady's feet! ☎9832

SEEKS FIRST TIME ENCOUNTER
SM, 36, 5'9", 180lbs, blond/green, seeks transsexual for experimentation and to show me the ropes. ☎9748

KINKY, NASTY OLD MAN
Mature WM, seeks full-figured, mature BF for golden shower fantasies, for her relief and pleasure. ☎9772



K-LINE 4/10/01
Tall, beautiful blonde. We met on the K-Line on dental day. I can't stop thinking about you. Drinks, dinner, stimulating conversation? ☎1092

YOUR BAD CRYSTAL BALL
4/13/01, Union St. Failed invitation your/your aunt's. Your Gei man friend will dispose your bad crystal ball overseas. Can we meet? You're more than beautiful, you're ideal. ☎1098

ERIC'S, SUNDAY 4/15, 9:15PM
You: shorts and sandals, with dinner to go. Me: shaved head and smiles. You said, "Hi". I said "Good night." Let's meet again. ☎1105

3/7 WED. ALPINE LOOP
You of lovely hair and smile, Trek bike. Me of clenched teeth, yellow jersey, Serotta cycle. You said "Hey! I'm doing Alpine loop. I was coy and pedaled other route hoping to catch you later." Wheelies and dinner? ☎9963

NATURE LOVER
Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birds welcome. ☎5337

CITY HALL DOUBLE TAKE
Thursday, 4/5, 12:30. You: Asian, black suit, sunglasses, Louis Vuitton bag. Me: Tall, coat and tie, dark hair, sunglasses. Let's meet. ☎9948

43, LIBRA
You answered my ad woman to woman, but left the wrong phone number, please call again, I'd like to talk to you. ☎9895

AMC ON VAN NESS
Saturday comer, March 31, about 7pm. You: female, at parking validation machine. Me: male, both of us, not alone. Please contact. ☎9852

3/28 - JEWISH FILM FESTIVAL
Hot boy at Jewish film festival. My friend asked you for the time. I need to meet you. Lets make out. ☎9803

ELISA?
Do you like to dance salsa? Do you party, Saturday, 3/24 at Anza and 21st Ave. Me: Mickey Mouse shirt, distracted, never got your status, single? ☎9826



SEEKING FEMALE SALSA DANCER
Do you like to dance salsa? mixed race male. Seeks dancing friend, for club activities any age, race. Energetic beginners welcome. ☎1115

TO ORESS OR NOT TO DRESS
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎9579

I LIKE IT LIKE THAT
Asian female seeks healthy, tired males and females friendship. Like Chinese food? Theater shows? Give me a call in San Francisco. ☎9962

HABLA ESPANOL?
Spanish conversation group meets weekly in San Francisco for intermediate and advanced speakers. Also a monthly pizza party for native and advanced speakers. No smokers. ☎9964

LUNCH AND CONVERSATION
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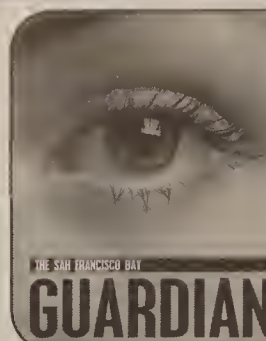
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*Offer applies to new advertisers only.

Classified Index

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Bay Area Careers

beginning on Page 122

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

Placing An Ad

BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-1016.

BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

IN PERSON:

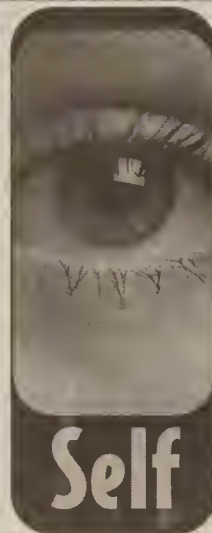
Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

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BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

BECOME A TENANT COUNSELOR

Saturday, April 28 – Sunday April 29, the Housing Rights Committee of San Francisco (HRC) and the San Francisco Tenants Union (SFTU) holds tenant counselor trainings. Participants must commit to becoming an HRC or SFTU counselor. Pre-registration required. HRC training: Sat/28-Sun/29, 10 a.m.-4 p.m., 427 So. Van Ness Ave., S.F. Free. (415) 703-8634. SFTU training: Sun/29, 11 a.m.-6 p.m., San Francisco Tenants Union, 558 Capp St., S.F. Free. (415) 282-5525.

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Community Forum

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Need a New DELL Computer but have bad credit? We can help. We've helped thousands like you. Ask about our "Fresh Start" program. 1-800-477-9016 omcsolutions.com Code AN23. (AAN CAN)

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Personal Messages

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Dear Mom & Dad,
Happy Anniversary! Wishing you a lot of love, joy and happiness in the years to come. Love you. Your daughter, Inna.

Legal Notices

Commonwealth of Massachusetts, The Trial Court, Probate and Family Court Department, Plymouth Division, Docket No. 01D0142-DV1
SUPPLEMENTARY DIVORCE SUMMONS BY PUBLICATION AND MAILING
Jack R Lombard, Plaintiff
V.
Carrie K. Lombard, Defendant

To the above named Defendant: Carrie K. Lombard, A Complaint has been presented to this Court by the Plaintiff, Jack R Lombard, seeking to dissolve the bonds of matrimony. An Automatic Restraining Order has been entered in this matter preventing you from taking any action which would negatively impact the current financial status of either party. Please refer to Supplemental Probate Court Rule 411 for more information. You are required to serve upon William E. Shay, Esquire - Attorney for plaintiff - whose address is LAW OFFICES OF JAMES R. McMAHON, JR., P.C., 166 Main Street, Buzzards Bay, MA 02532-3274 your answer on or before June 18, 2001. If you fail to do so, the court will proceed to the hearing and adjudication of this action. You are also required to file a copy of your answer in the office of the Register of this Court at Plymouth. Witness, Catherine P. Sabatini, Esquire, First Justice of said Court at Plymouth, this 20th day of March, 2001. Signed Robert E. McCarthy, Register of Probate Court. April 11, 18, 25, 2001. L# 352801

Announcements

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247368 The following person is doing business as GUACAMAYA COFFEE CO., 2030 48th Ave., San Francisco, CA 94116: Hugo Ivan Gonzalez 2030 48th Ave., San Francisco, CA 94116. Registrant commenced business under the above fictitious business name on the date March 13, 2001. This business is conducted by an individual. Signed Ivan Gonzalez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on March 12, 2001. April 4, 11, 18, 25, 2001. L# 352704

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247827 The following person is doing business as PS666, 950 Harrison Street, #109 San Francisco, CA 94107: Karen L Hanes, 950 Harrison Street, #109 San Francisco, CA 94107. This business is conducted by an individual. Signed Karen L Hanes. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on March 3, 2001. April 4, 11, 18, 25, 2001. L# 352705

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 302171 The following person is doing business as RISING SIGNS, 19197 Madison Ave, Castro Valley, CA 94546: Reed Di Thomas, 19197 Madison Ave, Castro Valley, CA 94546. This business is conducted by an individual. Registrant has not yet begun to transact business under the fictitious name or names listed herein. Signed Reed Di Thomas. This statement was filed with the County Clerk-recorder of Alameda County, CA by Patrick O'Connell, on March 6, 2001. April 4, 11, 18, 25, 2001. L# 352706

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247883 The following person is doing business as KEYFRAME GRAFTIX, 1385 Pine Street, #20, San Francisco, CA 94109: Krzysztof Lipowski, 1385 Pine Street, #20, San Francisco, CA 94109. Registrant commenced business under the above fictitious business name on the date April 1, 2001. This business is conducted by an individual. Signed Krzysztof Lipowski. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on April 3, 2001. April 11, 18, 25, May 2, 2001. L# 352801

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247942 The following person is doing business as BIG CONSTRUCTION, 1097A Revere Ave., San Francisco, CA 94124 Josh Brown, 1097A Revere Ave., San Francisco, CA 94124. Registrant commenced business under the above fictitious business name on the date April 4, 2001. This business is conducted by an individual. Signed Josh Brown. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 4, 2001. April 11, 18, 25, May 2, 2001. L# 352804

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247872 The following person is doing business as N T ASSOCIATES, 3600 San Bruno Ave. 103, San Francisco, CA 94134: Nelson Tam, 3116 San Bruno Ave., San Francisco, CA 94134. Registrant commenced business under the above fictitious business name on the date March 20, 2001. This business is conducted by an individual. Signed Nelson Tam. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 03, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 3, 2001. April 11, 18, 25, May 2, 2001. L# 352805

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247889 The following person is doing business as LOADEDREKO.RDS.NET, 220 Fillmore Street, San Francisco, CA 94117. Registrant #1: Michael P. Fornasero, 220 Fillmore Street, San Francisco, CA 94117. Registrant #2: Krzysztof Kaczka, 1230 Hayes Street, San Francisco, CA 94117. Registrant #3: David Kimberling, 5688 Telegraph Ave. Oakland, CA 94608. Registrant #4: Grzegorz Slezak, 220 Fillmore Street, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Michael Fornasero. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 3, 2001. April 25, May 2, 9, 16, 2001. L# 353001

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247927 The following person is doing business as WAVE RESOURCE CONSULTING, 443 Irving Street, San Francisco, CA 94122: Lawrence Phillip Novida, 443 Irving Street, San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date March 31, 2001. This business is conducted by an individual. Signed Lawrence P Novida. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 04, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on April 4, 2001. April 11, 18, 25, May 2, 2001. L#

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 248039 The following person is doing business as KOULMAN CONSULTING, 1580 Treat Ave., San Francisco, CA 94110: Willem Albert Koulman, 1580 Treat Ave., San Francisco, CA 94110. This business is conducted by an individual. Signed Willem A Koulman. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 09, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on April 9, 2001. April 18, 25, May 2, 9, 2001. L# 352901

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 258062 The following person is doing business as EQUIPMENT PROTECTIVE SERVICES, 26 Stoneybrook Ave., San Francisco, CA 94112: Salvador Augusto Martinez, 26 Stoneybrook Ave., San Francisco, CA 94112. This business is conducted by an individual. Signed Sal Martinez. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 10, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 10, 2001. April 18, 25, May 2, 9, 2001. L# 352902

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247586 The following company is doing business as THE BAKESIDE, 1600 17th Street, San Francisco, CA 94107: O'Connor & Driscoll Enterprises LLC., 344 Utah St. #A, San Francisco, CA 94103. This business is conducted by limited liability company. Signed Sean O'Connor. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON Mar 21, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy County Clerk, on March 21, 2001. April 18, 25, May 2, 9, 2001. L# 352903

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO.

319167 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. TO ALL INTERESTED PERSONS: Petitioner: for a decree changing names as follows: Present name JOHN GREER PETERSON Proposed name AARON GREER PETERSON filed a petition with this court. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Department 218 on the 30th day of April, 2001, at 9:00am. Dated this 26th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. April 4, 11, 18, 25, 2001. L# 352701

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO.

317790 AMENDED IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JULIA HART FREST for Change Of Name. The application of JULIA HART FREST for change of name, having been filed in Court, and it appearing from said application that JULIA HART FREST has filed an application proposing that Her name be changed to JULIA HART SIRNA-FREST. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 29th day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 26th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. April 11, 18, 25, May 2, 2001. L# 352802

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME FILE NO.

237891 The following person has abandoned the use of the fictitious business name known as: MAGICAL CHILD, Located at: 1601 A Page St., San Francisco, CA 94117. The fictitious business name referred to was filed in the County of San Francisco on: JANUARY, 24, 2000. NAME AND ADDRESS OF REGISTRANT: Naomi R. Carner, 1745 Page St., #1, San Francisco, CA 94117; Brett Hackett, 1745 Page St., #1, San Francisco, CA 94117. This business was conducted by a general partnership, signed Naomi R. Carner. Dated: April 4, 2001. April 11, 18, 25, May 2, 2001. L# 352803

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 258062 The following person is doing business as EQUIPMENT PROTECTIVE SERVICES, 26 Stoneybrook Ave., San Francisco, CA 94112: Salvador Augusto Martinez, 26 Stoneybrook Ave., San Francisco, CA 94112. This business is conducted by an individual. Signed Sal Martinez. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 10, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 10, 2001. April 18, 25, May 2, 9, 2001. L# 352902

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\$400 and \$550 Sunset - Small/Large room, female only, near MUNI, non-smoking, no pets. Call (415) 753-0300.

\$425 PRESIDIO HEIGHTS (Presidio AV @ Sutter) to share with 40yo SM and 2 others. Deck - Yard - H/W Floors - Professional only (9-5pm). No students please, and references required. (#28190) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

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\$500 SOUTH OF MARKET (Fifth @ Harrison) to share with 27yo SM and 2 others W/D (#28233) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$500 Sunset - Extra-large room with fireplace, washer/dryer, kids and pets OK. Ref#5589.

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\$600 Pacific Heights - Large room in flat near public transportation. Ref#5596. SF Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$625 Avail 5-1-01 - seeking responsible vegetarian female for bright room with city view in quiet house with 3 other women Near MUNI, 8art, City College and freeway. Sorry no tobacco, hard drugs, pets, kids or couples. 415-333-9242.

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\$650 MARINA/COW HOLLOW (Magnolia @ Webster) to share with 30yo SM. W/D. Top floor unit with a large closet in the bedroom. Very quiet. (#28232) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$650 Northbeach - room includes cable, 4 MUNI lines close. Security deposit required. Utilities to be determined, furnished optional. (415) 776-8795.

\$675 Glen Park - Large room in home. Parking, washer/dryer, fireplace, near BART, MUNI and stores. No smoking/drugs/pets. Available 5/1/01. (415) 334-8195.

\$685 Pacific Heights - share 3br/1.5ba Victorian flat with 2 active, female non-smokers. Looking for a happy, responsible, independent woman to share great Pac Hgts apartment! 1000's available. www.metrorent.com (415) 563-7368.



\$685 Pacific Heights - share 3br/1.5ba Victorian flat with 2 active, female non-smokers. Looking for a happy, responsible, independent woman to share great Pac Hgts apartment! 1000's available. www.metrorent.com (415) 563-7368.



\$700 CASTRO/EUREKA VALLEY (14th ST @ Sanchez ST) to share with 31yo GM and 2 others. H/W Floors. D/W - F/P - We are searching for someone to be a part of our home, not just rent a room. It is a small room in 7 room flat. A creative, funny, roommate who has great energy to add. Come join our household! (#28207) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$700neg Noe Valley - Medium-sized room available in small cluttered 2 bedroom apartment. Share with 2 lesbians one in the living room, other in master bedroom. Great location. Near transportation, shops, 1/3 utilities/cable. No pets. Smoking outside. Call (415) 647-1776.

\$725 Noe Valley - share 2br/1ba with 1 female non-smoker and 1 cat. Looking for an easy going, responsible roommate to share! 1000's available. www.metrorent.com (415) 563-7368.



\$750 plus utilities inner Richmond near GG park furnished room with kitchen privileges, female preferred. Ideal for scholar, meditator, artist, or someone working on upper chakra exploration. We are a couple in our 50's with two small dogs. No smoking, no more pets. (415) 752-7625

\$750 POTRERO HILL (Missouri @ 20th ST) to share with 27yo SM and 3 others. Deck - Yard - H/W Floors - D/W - W/D - F/P - (#28174) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$750 Richmond - Room in flat with yard near transportation. Kids and cat OK. Ref#5534 **SF Roommate Referral Service.** www.RoommateLink.com. 415-626-0606

\$800 NOE VALLEY (22nd Street @ Dolores) to share with 31yo GM. H/W Floors - Just looking for someone I am comfortable with. I have a full life, and don't need a new best friend, but would like to feel that my roommate isn't a stranger. (#28247) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 Outer Mission - Includes utilities. FEMALE to share 3bd/1ba house. N/S. N/D. No pets. Available immediately! 415-841-1449 or nanny4949@aol.com

\$800 Upper Haight - share 2br/1ba apartment with 1 female non-smoker. Very spacious apartment, lots of windows, very sunny, view of downtown and the Bay. Eat-in kitchen, gas appliances! 1000's available. www.metrorent.com (415) 563-7368.



\$846 Upper Nob Hill - share 2br/1ba apartment with 1 female and 1 male. Large apartment, large kitchen. Laundry, groceries, cafes across the street. Excellent transportation access. Clubs, stores, cafes all within close walking distance! 1000's available. www.metrorent.com (415) 563-7368.



\$850 Castro - share 2br/1ba apartment with 1 male. Roommate lives in apartment only half the year. Hardwood, Edwardian bldg in great location! 1000's available. www.metrorent.com (415) 563-7368.



\$850 CASTRO/EUREKA VALLEY (Duboce @ Walter) to share with 48yo GM. HW Floors - Apartment is mostly unfurnished. Apartment is on Duboce Park. (#28212) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$850 Mission - (24th & Valencia). Bright huge room in flat. Newly refinished hardwood floor. 1/2 block to BART. Susanna (415) 206-1674.

\$850 Noe Valley (24th & Church). We have a great top floor flat w/deck. Victorian. Utilities included. Susanna (415) 206-1674.

\$850 Pacific Heights - share 3br/2ba apartment with 2 female non-smokers. Elegant Victorian with fireplace, garden, hardwood floors. Fully furnished except for huge bedroom with view of Downtown! 1000's available. www.metrorent.com (415) 563-7368.



\$875 Near SF5U - Share 2 bedroom, 1 bath split-level garden townhome with 1 female. Great place! Male/ Female (415) 334-1142.

\$895 UCSF (Stanyan ST @ Clarendon AV) to share with 50yo SF and 2 others. Deck - Yard - H/W Floors - Parking - D/W - W/D - F/P - (#28208) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$899 Hayes Valley - Room in flat with fireplace; cat OK, near transportation. Ref#SS64. **SF Roommate Referral Service.** www.RoommateLink.com. 415-626-0606

\$900 NE - furn. 8R priv. ba Clean, spacious/ bright. Share w/ prof. F. free listing! 1.800.877.2557 www.easy-roommate.com

\$900 NOE VALLEY (25th ST @ Dolores) to share with 28yo GM and 2 others. Deck - Yard - D/W - W/D - F/P - (#28243) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 DIAMOND HEIGHTS (Diamond Heights Blvd. @ Duncan) to share with 28yo SM. D/W - (#28126) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$950, Diamond Heights - Room in 2 bedroom, 1 bath condo, wall-to-wall carpets, heated pool, new kitchen. Lim, (415) 407-8804.

\$950 Inner Sunset - Share 2br/1ba apartment with 1 female non-smoker. Spacious apartment located in the active part of the neighborhood around 9th and Irving. Very close to GG Park, surrounded by a variety of restaurants/bars. Public transit. Close by, walk 2 Haight. Easy street parking! 1000's available. www.metrorent.com (415) 563-7368.



\$950 Inner Sunset - Share 2br/1ba apartment with 1 female non-smoker. Spacious apartment located in the active part of the neighborhood around 9th and Irving. Very close to GG Park, surrounded by a variety of restaurants and bars. Public transportation is close by. Walk to the Haight. Easy street parking! 1000's available. www.metrorent.com (415) 563-7368.



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\$650 San Leandro - Share nice house with easy-going GWM, 46. Near BART, Freeways. Single Only Shared utilities. Chns (510) S81-2297.

\$675 N. Berkeley - share 2br/1ba apartment with 1 male non-smoker. Victorian with hardwood and a balcony. Laundry. Very open and easy going roommate in search of same! 1000's available. www.metrorent.com (415) 563-7368.



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Sublet-MARINA - 5-8 to 5-31. \$1500. Very charming-fully furnished 1 br apt. w/ beautiful views of GG bridge w/ parking, sunny & private. 2 blks. from shops, restaurants, water (415) 453-5945 or page at (415) 406-7626.

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\$1150 HAYES VALLEY/LWR HAIGHT Studio...Garage. (#47949) Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1200 NOE VALLEY Studio...HW Floors. (#47917) Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1350 Inner Richmond - 1BR. Great deal, close to restaurants & shopping. Nice view of city, laundry, garaged parking available for a fee. Excellent transportation access! 1000's available. www.metrorent.com (415) 563-7368.

\$1350 Nob Hill - Studio UPPER - Refinished hardwood floors, 1 cat is ok, very large unit with gas range. Laundry facilities. Heat, water, and garbage paid! 1000's available. www.metrorent.com (415) 563-7368.

\$1350 RUSSIAN HILL Studio...Garage, HW Floors. (#47934) Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1375 MARINA/COW HOLLOW Studio...Dog Ok, Cat Ok, W/D, Yard. (#48027) Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1375 Pacific Heights - Studio. Large walk-in closet, french doors, moldings, high ceilings. Gas range, laundry, Victorian charm! 1000's available. www.metrorent.com (415) 563-7368.

\$1450 & UP - 1, 2, & 3 Bedrooms. 1 Month Free Rent. Park-merced 3711 19th Avenue. *Subject to change (415) 405-4600.

\$1500 NOE VALLEY 1 BR...Dog Ok, Off Street Parking, Deck. (#47995) Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1600 Apartment in North Beach Medium/long term available June 1st. Nice and sunny two bedrooms, large kitchen (415) 392-8958. zolabar@yahoo.com

\$1600 Castro - 1BR. Quiet, clean, top-floor unit with hardwood, laundry, gas range, yard. Garaged parking available for a fee! 1000's available. www.metrorent.com (415) 563-7368.

\$1600 INNER RICHMOND 2 BR...Garage, HW Floors. (#47924) Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1600 Laurel Heights/ UCSF - 1BR. Edwardian with a yard and gas range. 1 cat is ok! 1000's available. www.metrorent.com (415) 563-7368.

\$1600 Russian Hill - Junior 1BR. Beautiful Mediterranean style building. Hardwood, excellent view of city lights, gas range, deck, disposal. Pets are negotiable! 1000's available. www.metrorent.com (415) 563-7368.



\$1695 Marina - 1BR. Cute Edwardian building with young residents. Back yard for your exclusive use. Yard, deck, patio. Dogs negotiable, cats are ok! 1000's available. www.metrorent.com (415) 563-7368.



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\$1700 Lower Pacific Heights - 1BR Large condo with excellent view of the city. Near shopping and transportation. Dishwasher, laundry, garaged parking! 1000's available. www.metrorent.com (415) 563-7368.



\$1700 MARINA/COW HOLLOW 2 BR...Yard. (#47905) Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1850 HAIGHT 2 BR 2 BA...Dog Ok, Cat Ok, Garage, FP, W/D, HW Floors, Deck (#48037) Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$2800 UCSF 3 BR 2 BA...Garage, FP, W/D, HW Floors, Yard. (#47989) Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$800 SOUTH OF MARKET Studio...Cat Ok, W/D. (#47893) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

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Aries

March 21 - April 19

Exactly how much Venus can you take? This week separates the women from the girls, the drag queens from the drag ladies-in-waiting, the divas from the chorus singers, and the stone bitches from the mildly annoying nags. Push the edge of your femininity threshold.

Taurus

April 20 - May 20

Wanted: scapegoat. Must enjoy guilt, accusations, and responsibility. Reply to the nearest Taurus, as Taurians have recently experienced a Fault Shift and must now attribute all neuroses, mysterious coincidences, allergic reactions, paranormal events, and general mischief to an entirely new source.

Gemini

May 21 - June 20

Gemini Marge once loaned me a racy French novel that I never returned. I found it while sorting through my pile of books people were foolish enough to loan me. Of course, the authors of these books were probably equally flaky, being constantly overwhelmed with literary genius and artistic angst and stuff. Art is the perfect alibi for any and all flakiness you may experience this week.

Cancer

June 21 - July 22

If you spend too much time with liars, cheaters, manipulators, and con artists, you start to see the world as a seething pit of dishonesty, where every statement has a hidden agenda and everybody who wishes you a nice day wants to put one over on you. And while this may be a healthy way to view the world at certain times, at others it can be detrimental. Balance trust and gullibility issues this week.

Leo

July 23 - Aug. 22

Every once in a while you run into one of those creeps who believe that everybody should be in a heterosexual union with one or more legitimate children, a green suburban lawn, a code of morality imported from a time when life expectancy was about 30, and more respect for tradition than common sense. This is one of those whiles, so refuse to be intimidated by insufferable people.

Virgo

Aug. 23 - Sept. 22

Well, how do you like the Saturn square so far? It's only been there a week, and it's going to stay like this for the next couple of years, so there's still time to change direction. Your actions have long-range implications these days. Choose them wisely.

Libra

Sept. 23 - Oct. 22

I recently heard from the monster who used to live in your closet when

you were four years old. He said to let you know that he's doing fine, that he is currently terrorizing a family in southern Mississippi, and that he's quite proud of you for overcoming most of your childhood terrors (he takes a great deal of credit for this, of course). One of those childhood terrors surfaces this week, but it hasn't aged well and is only capable of inspiring mild anxiety these days.

Scorpio

Oct. 23 - Nov. 20

I used to know this guy who would go around doing rude things to people until they deleted him from their address books; then he would whine about how he felt betrayed. Maybe you know that guy, or somebody just like him. Somebody will try to persuade you that it's your fault he or she is being a jerk this week. Don't listen.

Sagittarius

Nov. 21 - Dec. 21

I met this wandering Buddhist Sagittarian named Kevin at a party, and it struck me that "wandering Buddhist" is the most common occupation for Sagittarians. You probably reincarnated specifically to wander around dispensing cryptic wisdom at random yet seemingly predestined moments. One is scheduled for this week, so get out your hiking shoes and commit your aphorisms to memory.

Capricorn

Dec. 22 - Jan. 19

My therapist warned me about people like you. The insidious charm, the ruthless ambition, peacefully coexisting with the psyche of a particularly nihilistic rock star. Come to think of it, my mother warned me about people like you too, but it didn't keep her away from my Capricorn daddy. You're already fast, and this week you'll make up for lost time.

Aquarius

Jan. 20 - Feb. 18

Cloning? Get real. There are already way too many people occupying this planet. In fact, there are way too many people occupying this city. Some of them should be sent to explore the nether regions of outer space, or to farm bat guano on small coral atolls. Someone you know will leave town for good this week, and let's hope it's someone you'd rather never see again.

Pisces

Feb. 19 - March 20

Pisces is symbolized by two fish swimming in opposite directions, one up toward heaven, the other down toward the gill nets of hell. Which explains why Pisceans can occasionally manage to be saintly and sociopathic within the same hour. This week contains ethical turbulence. ❖

Contact Charon Nebula at P.O. Box 191434, S.F., CA 94119 or charon911@yahoo.net.

Rental Housing, East Bay

\$1100 N Berkeley - 1BR. Sunny apartment with prkg space, laundry. Five blocks to BART! 1000's available. www.metrorent.com (415) 563-7368.

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\$1,200/month Vallejo - Beautiful House for Rent. Two bedrooms, 1 bath, garage, nice neighborhood. Must see. Only 45 minutes from S.F. on ferry. Call today, (925) 451-3716.

Rental Housing, Other

\$825 Marin - Seeking Gay Lesbian Transgendered housemate. 2 bedrooms, 2 baths, fireplace, washer/ dryer, hardwood, yard. Easy Bus/ Ferry commute. Pet negotiable. (415) 460-0518.

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\$1400. Top of the world views. Large Unit. Washer/dryer, all utilities paid. Bonus room. Must See! Call (408) 981-6849 or (415) 771-2751.

Rental Housing Wanted

Want to rent or buy: spacious but modest 2 bedroom or "loft" near BART with bare floors, parking. Jan, (417) 753-3327 leave message, Possible Reward.

Work Exchange

20yo Gay man from Czech Republic, looking for work to do in exchange for a cozy room in SF. I can cook healthy food for you daily and am an experienced house-cleaner who can take care of an elderly or disabled person. Responsible and trustworthy. References available. Call Pavel (415) 647-0229.

Commercial Rentals

20,000 seat Office/ Retail Space. Lease @ \$1.20 per ft. Near BART, Pnme Downtown Oakland. Option to buy. (510) 601-0881.

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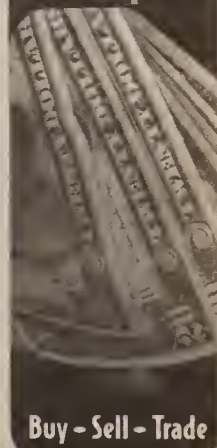
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Floors to trim to decks and painting. Free Estimates. Call Dennis (415) 312-6669.

Marketplace



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S Piece Patio set - Blue / white stripe comfy cushions, 48 in square glass table, 4 chairs. Almost new. \$185. Call 650-875-1212.

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Pets

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Cat Gladys - 6yrs. DSH, tortoise shell, very sweet and personable. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Huey - 6mo. DSH orange Tabby. Very sweet and affectionate. Neutered, tested shots. \$55 donation PURRS (510) 444-3204.

Cat Jack - 7 yrs. DLH tuxedo, indoor/outdoor, playful and bright. Neutered, tested, shots. \$55 donation. PURRS (510) 444-3204.

Cat - Jessica. 15 years. DSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Johnny. 10 years. DSH black, FIV+, but healthy. Neutered, shots. PURRS has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. PURRS (510) 444-3204.

Cat Judith - 4.5 yrs. DSH golden tabby mix. Shy until she knows you. Good as sole pet in a new at tent home. Spayed, tested, shots. \$60 donation (510) 444-3204.

Cat Lillian - 16yrs. DSH, lilac point Siamese, very sweet and affectionate. Abandoned by owner. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Molly - 7yrs. DLH tortoise shell, mellow, independent. Needs a quiet new home. Spayed tested shots. \$60 donation. PURRS (510) 444-3204.

Cat Pal - 5yrs. DSH. Black. Very sweet. Spayed, tested, shots. \$60 donation. PURRS (510) 727-3616.

Cat Rocky - 4 yrs. DLH, Tuxedo, FIV+, but healthy asymptomatic. A real love bug. Neutered, shots. \$55 donation PURRS (510) 444-3204.

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Cat Yoda - Male, 5.5yrs. DSH Black, has chronic gingivitis not life-threatening, constant purr. Real love bug, gets along w/dogs and cats. Neutered, tested, shots \$55. PURRS (510) 444-3204.

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Dog Travis - 1yr. Black/Golden Retriever Mix, housebroken, good w/kids, playful. Neutered, shots. \$100 donation PURRS (510) 444-3204.

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Rabbit Chester#2 - 10mo. white w/silver nose and ears, very playful, affectionate, gets along great w/kids, gentle. \$20 donation PURRS (510) 444-3204.

Rabbit Penelope - 1yr. albino white, "big girl", loads of personality, friendly. \$20 donation. PURRS (510) 444-3204.

Rabbit Portia - 1.5 yrs. White Albino, very soulful and sweet. Needs new loving home. \$20 donation. PURRS (510) 444-3204.

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97 Chevy Cavalier - 4 door, red, auto, A/C, ABS, am/fm, new brakes, maintenance records, very clean, 55K, 1 owner. \$7000 080 (510) 663-5654.

Ford BB Bronco II \$1500, good condition. Recently replaced clutch, break and 4-wheel drive. Needs minor exterior work. Hadley, (703) 779-2451.

Real Deal *98 VW Jetta - 24K, White Exterior / Blue Grey Interior CD Player only \$10K Excellent Condition. Must Sell - Moving to NYC. Call Elizabeth @ (415) 431-1049 for more information.

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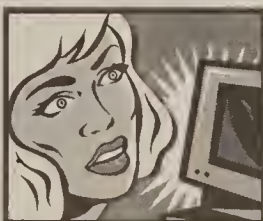
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Docmagic specialist	DOE
Loan Processor	to \$17/hr
Customer Service	to \$13/hr
Records Clerk	to \$14/hr
Word Processor	to \$14/hr
Executive Secretary	to \$20/hr
Admin. Assistant	to \$16/hr
Legal Secretary	to \$20.50/hr

DIRECT HIRES

Admin Secretary	to \$80K
Admin Secretary	to \$76K
Admin. Assistant	to \$32K
Admin. Coordinator	to \$45K
Resource Center Director	to \$65K
Paralegal w/ 2 years exp or certificate	to \$42K

- Administrative • Clerical • Secretarial
- Accounting • Word Processing
- Administrative Management
- Legal • Senior Management
- IMMEDIATE HIRING

JACKSON

PERSONNEL AGENCY

717 Market St., Ste. 224, San Francisco, CA 94103

CALL NOW! (415) 546-4500

Start temping tomorrow. Every Thursday is Payday!

Fax 415-546-0926 • Email: jagency@pacbell.net



WORK IN THE TRAVEL INDUSTRY!

Established San Francisco Travel Wholesaler specializing in Asia & South Pacific has an entry level opening in the ticketing dept. 2 or 3 of these qualities good to start.

Expected to master all within 8 wks:

Fluency in geography. Working knowledge of airline res. system.

Strong phone skills.

Ability to calc. Prices using basic math and %'s.

Sal. Start \$14.50 - \$16.50/hr 40 hrs/wk.

Mon.-Fri. 8:30-5. Vac. & Sick pay.

Call 415-908-6989 or

email Luis Cuadros at fares@festivalofasia.com



RETAIL

Resale clothing company is looking for an energetic, hardworking individual:

Now Hiring For

BUYERS
Pay starts at \$8.50/hr

With a possible raise 4 months after hire date, benefits, great discounts, profit-sharing bonuses, and a casual fun environment!

Apply in Person at 1800 Polk St., SF
415-346-5726 www.buffaloexchange.com



Buffalo
EXCHANGE
New & Recycled Fashion

GOT TIME?

To make a difference in your community?
Why not become a volunteer for the

California HIV/AIDS HOTLINE

Training sessions are ongoing...

For further information please
contact Sergio at 415-487-8014
San Francisco AIDS Foundation

EXECUTIVE ASSISTANT:

The Maritime Park Association, a nonprofit dedicated to bringing maritime history to life, seeks a professional administrator to provide clerical support to the Executive Director. Responsibilities include coordinating, attending and keeping records of meetings; taking meeting minutes; preparing mailings; scheduling, correspondence. Requires effective written/oral communication skills, accuracy, organization, ability to multi-task. Win98/Office 2000. FT/Flexible. \$12 - \$14/hr plus benefits.

Resume and cover to
jobs@maritime.org
or fax: 415.561.6660



Let The Peoples' Voices Be Heard!

Become a
community organizer!

Stop talking about
social justice and start
working for it!



Oakland ACORN
Call Tara (510) 436-5690
www.acorn.org

VOLUNTEER OPPORTUNITY

The San Francisco Court appointed Special Advocate Program (SFCASA) seeks community volunteers to advocate for abused and neglected children. Make an 18-month commitment to represent a child's best interest in Juvenile Dependency Court while serving in a supportive mentoring relationship. Training begins June 5th, 2001. Men and People of Color are especially needed.



(415) 398-8001 x.104

PROGRAM SUPERVISOR -

Supervise 10 bed residential group home for adjudicated adolescents. Hire, train and supervise program staff; plan and implement programming; ensure safety and quality care provisions to clients; participate in management; must have residential group home experience.

Duties include public relations, and intake and on-call participation. Must have minimum of 3 years related service & residential treatment experience, vehicle, valid CDL, BA required, Masters preferred. Benefits include Health, Dental, Vacation, Sick time, Pension Plan. EOE.

Fax Resumes to WC 415/491-0842 Email
WCAOMIR@CYOSF.ORG

CA PEACE ACTION

The States Largest Peace and
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NOW HIRING ACTIVISTS

EDUCATION

NOT NUCLEAR WEAPONS
\$131 Million in taxes from
Oakland and Berkeley is
going to build Bush's Star
Wars program & nuclear
weapons. That money could
give healthcare to the
31,000 uninsured children
in the East Bay and pay for
970 new teachers in the
public schools. We need to
hold congress accountable
to our priorities.

HELP US ORGANIZE
AN OPPOSITION.

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Paid Vacations

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Paid Training,
Rapid Advancement,
Earn up to \$17/hr.

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www.californiapeaceaction.org

Put your **CONSCIENCE** to work!

ACTIVIST JOBS WITH:

Sierra Club
Protect the Arctic wilderness

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to stop hate crimes; &

CALPIRG
To fight for clean air

\$350 - \$450 / WEEK.

Learn Great Skills. Fun Workplace, Career Opportunities Available.

Make A Difference, Not Coffee!
Call Alex at (415) 206-1936

**YMCA Embarcadero
Is Now Hiring!**



For over 150 years we've been
building strong kids, strong families,
and strong communities!

Lifeguard
PT/FT, AM/PM/Weekends. Great work environ-
ment! Monitor pool. Certification required
(ARC or YMCA).

Swim Instructors
Certification required, PT, AM/PM shifts.

Master Swim Coach
Certification required, Tues.
and Thurs. PM shifts.

Day Camp Counselors
FT, seasonal (June - August).



Fax resumes to Personnel (415) 957-1260
or call (415) 957-9622

Spend your nights SAVING THE EARTH!

The California League of Conservation Voters (CLCV) is
seeking fundraisers for the twenty-person membership
team. Flexible, part-time evening hours, excellent pay
and benefits in a diverse, casual workplace.

CALL RICO 510-271-0900 x 304.

Students, seniors and people
of color are encouraged to apply.
www.ecovote.org



FORESTS FOREVER

Call 415.974.3636 or Fax resume: 415.974.3664,
attn.: Hera or e-mail to
mail@forestsforover.org www.forestsforover.org

Our Mission: To protect and enhance the forests and wildlife
habitat of California through educational, legislative, and electoral
activities. Second, to recruit, educate and train articulate and effective
organizers in the skills needed to convey our position on the state's
forests and wildlife habitat to the citizens of California.

We Are Campaigning Now For Ground-Breaking Eco Legislation.

• The National Forest Protection and Restoration Act
(HR 1396) which will eliminate subsidies for the Forest
Service logging program.

• (SB 907) which will allocate the \$13 million from the
1998 Senate Headwaters Restoration Fund towards the
preservation of the Mattole Valley's 3000 acres of Douglas
Fir forest thereby creating a wildlife corridor aiding in the
survival of several endangered species.

We Need You to Help Us Proliferate Life!!!

Activists & Forest
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FT & PT permanent positions

Paid Training/Vacation/Sick/Holiday Pay & Health Benefits
up to \$600/wk with bonuses

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Receptionist
F/T. For busy SF firm. Strong phones, communication, basic office skills. Growth potential. Call (415) 788-7279 or fax: (415) 788-9839.

ADMINISTRATIVE
Salon Coordinator - F/T, Benefits, hourly or salary. Excellent people skills required. Call Julie (415) 357-1992.

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Production
Commercial ID. Scan newspapers and TV for ads. No exp necessary. Detailed, type 35+, quick learner, deadlines. 20hrs/wk. Must start at 6:00am. students encouraged. www.vldmon.com. Fax resume: (415) 356-0367 or sl@vmsf.vldmon.com

ART

Attention: Filmmakers
The Urban Survival Network is currently seeking entries for weekly film showcase to be broadcast on local television station. We are accepting films & videos of all genres; experimental, shorts, documentary and narratives, that are 28 minutes or less. Send entries in VHS format w/SASE to: 333 Ralston St., San Francisco 94132 or email for details to: trampfire@angelfire.com.

CAFE

Are you looking for a job that is fast-paced and enjoyable with a welcoming atmosphere and delicious food? Cafe Fanny - Alice Water's famous French style cafe is seeking baristas with personality. Earn up to \$10/hour depending on experience. Medical, dental, 401K, vacation pay and food discounts. Please fax resume to (510) 526-7486 or contact Kara at (510) 526-7664 ext. 5.



COURIER

Walking Courier
position available for downtown San Francisco. \$10 hr. + Benefits. Apply on Tuesday May 1st from 11am-2pm only at 101 4th Street (Starbucks). Fax resume: (408) 965-2333.

DRIVER

COVENANT TRANSPORT
*Owner Operators/solos 83 cents. Teams 83 cents plus fuel surcharge. *Coast to coast runs *Teams start up to 46 cents. Experienced drivers 1-800-441-4394. Owner operators 1-877-848-6615. Graduate driving students 1-800-338-6428 (CAL*SCAN)

DRIVER



Drivers & Helpers
Moving company needs drivers & helpers. Immediate F/T positions available. Experienced & responsible only. M-F 10a-4pm. (415) 821-4755.

DRIVER

Drivers/ Movers P/T/T
Staring Students is now hiring for our San Francisco branch. Get in shape and get paid. Personality, trustworthiness and high performance standards. Sense of humor a must, valid Class C license is required. Moving experience helpful but will train the right people. Call (415) 863-4501 ask for John or fax resume (415) 822-8322.

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It PAYS to start with us. Call SRT today. 1-877-244-7293 or 1-877-8IG-PAYDAY *Great pay *Paid weekly *Excellent benefits *\$1,250 sign-on bonus. *Driving Student graduates welcome. Southern Refrigerated Transport. (CAL*SCAN)

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NORTH American has openings in Logistics, location and Flatbed fleets for Single & Team Ops. Minimum 6 months o/r experience required. Tractor purchase available. Call 1-800-348-2147 Dept. CAS. (CAL*SCAN)

DRIVER

OWNER OPERATORS & Company Drivers - CALL NOW! Great pay & benefits! High weekly miles. West Coast lanes, trucks governed at 68 MPH! Your choice: late-model Peterbilt/Freightliners/Kenworth! Call today! 800-528-3675. John Christner Trucking! EOE. (CAL*SCAN)

A disco ball at the Mayan Club, Los Angeles, USA, has a diameter of 2.41 m. (7 ft. 11.25 in.) and weighs 137.89 kg. (304 lb.). It consists of 6,900 mirror squares, each measuring 5 cm. x 5 cm. (2 in. x 2 in.).

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SFO AIRPORTER
DRIVERS/ DISPATCHERS NEEDED. F/T/PT. Drivers must have Class B licenses with passenger endorsements. Applicants must be 23 years of age, have H-6 DMV printout and must pass a physical/ drug test. Call (650) 624-0500 x50 for interview time. Sign-on Bonus, Paid Training, Incentives, Overtime Pay, Benefits.

SFO Airporter

ENTERTAINMENT

Anti-television show, winning awards. Actors, dancers, performers, musicians, artists, editors and camera-person. Your talent seen weekly by millions of our fans. (415) 381-4275.

GENERAL

ASSEMBLY At HOME Arts, Crafts, Jewelry. Also electronics, sewing/tying in your spare time. Great pay. No experience. No Fee. Will train. Call 800-795-0380 ext. 2 (24/hrs.). (CAL*SCAN)

GENERAL

Campaign 2001. Help re-elect Hispanic mayor of major US city. Experience high-profile election. Learn political campaigning. Housing/expense allowance. Job opportunities for graduates. (773) 539-3222. (AAN CAN)

GENERAL

ORIVERS Hiring Drivers *Free training. Class A CDL *20 days on 10 days off. *Tuition reimbursement *Immediate benefits. Must be age 21. EOE. Call: 1-888-810-2778. CRST. (CAL*SCAN)

GENERAL

ELECTRONICS TRAINEES Openings with salary & training. H.S. Grads to age 34. U.S. Citizens or residents only. 1-800-345-6289. (CAL*SCAN)

GENERAL

EMPLOYEE DRIVEN. Earn up to \$50K/yr. *Run Western 1/5 or 48 states. *Glass/heavy haul. *3 yrs. OTR/1/yr. flatbed exp. 1-800-290-2327 www.combined-transport.com (CAL*SCAN)

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FRIENDLY TOYS & GIFTS has openings for party plan advisors and managers. Home decor, gifts, toys, Christmas. Earn cash, tips, recognition. Free cat along. Information 1-800-488-4875. (CAL*SCAN)

GENERAL

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GENERAL

Teachers needed for year-round wilderness camps. State certification or certificate eligibility required. Must enjoy being outdoors and helping at-risk youth. More info/apply on-line at: www.eckerd.org. (AAN CAN)

GROCERY

Early In, Early Out!
Warehouse Asst. FT/PT, 3 am-11am. Organic Produce delivery service. Must have car or bike. Cesar Chavez/Bayshore location. \$10 - \$11 D.O.E. Health insurance and paid vacation. Woman and minorities encouraged to apply. (415) 522-0526.



REAL FOOD COMPANY
Join our dynamic team and learn about healthy foods. Real Food Company, natural gourmet food stores has positions available. Real food offers good benefits and warm and committed working environment. Call or stop in.

Vitamin/HABA Clerk, Cashiers, Produce clerks: 1023 Stanyan, SF. (415)564-2800. Michelle/Ally Produce clerk, Cashiers: 3939 24th St., SF (415)282-9500. Dave/Sara Produce manager, Experienced Cashiers: 2140 Polk St. SF. Fax Resume: (415)673-7420. Joe/Lou Cashiers, Deli Cook: 3060 Fillmore St., SF. (415)567-6900. Will Produce delivery: P/T, Seasonal hrs: 4:00 am-10:00am. Work on produce docks and deliver produce weighing up to 100 lbs per carton to grocery stores. Exp/Class B license/trans./immaculate driving record pref. Call or fax resume. (415) 550-0103. 1980 1/2 Jerrold avenue 1980 1/2 Jerrold avenue Call or apply in person

HEALTHCARE

Job Hotline
RN/LVN/CNA/MA/PHLEB
Call today (415) 739-4433

HOME CARE

HEALTH FOOD SHOPPING or slow careful cleaning for sensitive disabled Jewish Feminist. 1 3 days. (510) 841-5091.

HOUSECLEANING

Attn: Housekeepers
\$50 sign-up bonus. \$10 plus/hour + tips. P/T or F/T. Must have phone/car/English. Dana's Housekeeping. (415) 345-8510 SFO. (650) 596-2852 RWC.

LEGAL

Busy SOMA Fun. Young SF Legal Svc. needs Court Research trainees, versatile office, legal copiers. Clean DMV. Start \$13-16hr. F/T P/T fax res: (415) 255-8549.

MARKETING

Looking for something different...
Interbrew S.A., the world's second largest brewing company, is looking for sharp, motivated people to help develop their European beer portfolio in the Bay Area. Sales, marketing or promotional experience in the beverage / restaurant industry is a plus. Competitive salary, complete medical, car and much more. Beer lovers welcome. Contact mkearney@abattusa.com.

MESSAGE

MESSAGE NEEDED
by handicapped adult at his S.F. home. \$50. Please call (415) 5635533.

MODELS

Jean Pierre Models International is now interviewing. Serious Inquiries Only. Call 1-877-576-6335.

MODELS

Jean Pierre Models International is now interviewing. Modeling, Acting, Singing, Dancing and more. Serious Inquiries Only. Call 1-877-576-6335. www.jeanpierremodels.com

MODELS

Beginning Female Models
Add to your portfolio. Photographer interested in developing his studio book. Fee paid to you and prints provided. Gain experience while building your portfolio. You may also have the opportunity for photo placement in a fashion and travel website.

Call 415-215-8368 or submit sample photos to creative@wowimoges.com

NON-PROFITS

Director of Supported Living
Progressive Oakland based non-profit serving people with developmental disabilities seeks Director to manage supported living service in Alameda county. Must have experience in the provision of individual support services to persons with disabilities. Must also have experience supervising employees and developing program budgets. Salary 39-41k/year plus excellent benefits. Fax resume and cover letter to East Bay Innovations attn: Tom (510) 832-1306.

PUBLISHING

Publishing Assistant for Down There Press
Good Vibrations/Open Enterprises co-operative seeks 1 F/T Publishing Assistant for Down There Press. Required: exc. verbal, writing, editing, word processing, database, spreadsheet, proof-reading skills, w/ability to multi-task, organized, attention to detail & non-judgmental attitude towards sex. Previous bk inc. &/or co-op experience proofreading \$12.50-\$14.50/hour. Excellent benefits. OE/GV does not discriminate on the basis of race, ethnic, physical ability, gender, sexual orientation. Apply w/resume & application. For job spec app. send letter w/SS cent SASE or come to 938 Howard St. #101, SF 94013. Deadline April 30. NO CALLS PLEASE.

RECEPTIONIST

Reception to \$16/hour
Temp and temp-to-perm positions all over the Bay Area! Experience is a big plus; personality and professionalism are must! Contact Strategic Staffing (415) 616-6300 or fax (415) 616-6306 or email jobs@strategic-staffing.com.

The oldest international human rights organization still in existence today is the UK-based Anti-Slavery, founded in 1839 as the British and Foreign Anti-Slavery Society (BFASS).

In Monaco, 10.8% of the population was aged 75 and over in 1995.

RECEPTIONIST

The Body Shop
Part-time Receptionist
The Body Shop, Inc., renowned for our dedication to offering the very best in skin and hair care products, has the following opportunity at our Corporate Office in Burlington. This position will be responsible for operating the phone system (i.e. answering phones, routing calls, etc.), greeting visitors, and assisting with administrative duties as requested in a progressive environment.

Qualified candidates will be a team player with strong PC skills and have a minimum of one year receptionist or customer service experience.

To be considered for this position, please send a resume with salary requirements to The Body Shop, Attn: Recruiter, P.O. Box 1409, Wake Forest, NC 27588-1409 or fax to (919) 554-8397 or e-mail to recruiter@bodyshop.com. No phone calls or agency referrals please. EOE. Drug free employer.

RESTAURANT/BAR/CLUB

SPECIAL EVENTS STAFF
Fun work & Flex schedule
* Wait Staff
* Culinary Staff
* Bar Staff
The Party Staff (415) 273-7120, (408) 292-1155.

RETAIL

BARE ESSENTUALS
A San Francisco perspective on 8E-ing beautiful 8E is the creator of innovative, natural mineral and botanical formulas for all your cosmetic and treatment needs. If you would like to work in a boutique environment and would LOVE representing a revolutionary line of make up and skincare products, we would like to meet you. We are currently interviewing for all store personnel in our Bay Area boutiques. Please fax or e-mail your resume with salary history to (801) 340-5406 or for immediate consideration: Caren@bareessentials.com or jbrown@bareessentials.com

RETAIL

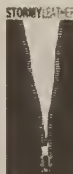
Buffalo Exchange
Is looking for energetic, hard-working individuals. Now hiring for BUYERS, pay starts at \$8.50/hr. with raises, benefits, great discounts, profit-sharing bonuses, and a casual fun environment! Please apply in person at 1800 Polk Street. SF. (415) 346-5726.



RETAIL

HOOGLASIAN FLOWERS
FLOWER SHOP DELIVERY PERSON. CA Driver's License and recent DMV printout required. CUSTOMER SERVICE AND TELEPHONE SALES. People comfortable with transacting sales on the telephone. Must have keyboarding (typing) skills. BOTH POSITIONS: General operational support, handling of flowers and plants, and dealing with the public are all part of the job. Apply 1-4 pm daily at 615 Seventh St.

RETAIL



Stormy Leather

Available position with possible growth possibilities. Sex positive attitude required. Retail exp. a must. Mgmt exp. A+. Fax res to Lori (415) 626-0308. No Calls Please.

SALES

AMERICA'S AIR FORCE - Jobs available in over 150 specialties, plus: *Up to \$17,000 enlistment bonus *Up to \$10,000 student loan repayment *Prior service openings. High school grads age 17-27 or prior service members from any branch. 1-800-423-USAF or visit www.airforce.com (CAL*SCAN)

Converse's basketball, cross-training, and casual shoes are sold under the Chuck Taylor Converse All-Star brand. Named after Chuck Taylor, the first athletic shoe endorser in 1923, the shoes honor his contribution to basketball.

Open House
SONY



Nelson
Staffing Solutions

GREAT CAREERS AS GAME TESTERS

Must be 18 years old and Computer Literate
Cover Letter/Resume required
Solid 2 years work experience
QA/Game Console Experience a Must.

Friday, April 27th
10:00 a.m. - 2:00 p.m.
919 East Hillsdale Blvd.
Foster City, CA.
Please bring 2 pieces of valid ID
Call Monica for appt. (650) 566-4667
www.nelsonjobs.com

Business is great
at

Golden Gate Cycles!

We are currently filling positions for a Service Tech, Service Writer and Parts Counter people. Experience is preferred but we will train. Must love motorcycles!

Apply in person at 1540 Pine Street, San Francisco, CA 94109.
Or fax resume to 415-771-8338

Quit your job Work from home...

80K+ 29yr old NYSE Company
No exp, computer needed, great people skills.
1-800-737-4105

SALES

INTERNATIONAL WINE BROKERAGE

Rapidly growing company currently operating in 30 states seeks highly motivated sales people to handle Australian, French, German, Italian, and domestic product lines

\$51K Average Income
\$80K+ Top Brokers

Complete training program, excellent benefits, 401K. Rapid growth potential. Must be comfortable with both public and phone contact. Must be able to start immediately. Contact Bea Bailey (M-F, 12-4) 415-536-0350.

Join our dynamic team and learn about healthy foods.
Real Food Company, natural gourmet food stores has positions available. Real Food offers good benefits and a warm and committed working environment.

Vitamin/HABA Clerk/Cashiers/Produce Clerks
1023 Stanyan: (415) 564-2800 Michelle/Ally
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Exp. Cashiers
214 Polk St. (415) 673-7420 Joe/Lou
Deli Clerk/Cashiers
3060 Fillmore (415) 567-6900 Will
Produce Delivery: P/T, Seasonal hrs: 4:00am - 10:00am:
Work on produce docks and deliver produce weighing up to 100lbs per carton to grocery stores. Exp/Class B license/trans./immaculate driving record pref. Call or fax resume
1980 1/2 Jerrold Avenue (415) 550-1001 Amy
Fax: (415) 550-0103

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Now Hiring
Experienced, Enthusiastic
Energetic People for Counter,
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Apply in Person at:
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GENERAL MANAGER • Utrecht Art Supplies

Utrecht Art Supplies, a national leader in the industry is looking for an experienced and vibrant leader to assume responsibility of a high volume specialty retail environment. The position comes with a competitive salary, benefits package and an opportunity to grow with a vigorous and exciting organization.



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SF, CA 94105
(415) 777-0757

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Office Jobs Just For You!
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Call For Your Appointment
415.982.2211

PERMANENT PART-TIME WITH OPPORTUNITY FOR ADVANCEMENT

Third party merchandising company seeks dependable TEAM MEMBERS to perform shelf reset work in the Daly City, San Mateo and Mountain View areas. Retail merchandising experience is helpful, but not required. Potential advancement to team leadership position for motivated individuals. \$12/hr. complete training and mileage reimbursement. Insured, reliable transportation a must.

For immediate Consideration Call:
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Or E-mail
prismemployment@aol.com

PRISM RETAIL SERVICES
EOE M/F/D/V

SALES

Athletic Footwear Sales

MetroSport and New Balance are looking for enthusiastic sales and management staff for our fast-paced retail stores. Competitive salary, benefits and purchase discounts.

Union Square and Marina locations.
Fax resume, (415) 433-6262 or
email: nbsf@e-metrosport.com.

SECURITY

Security Position

Popular SF dance club seeking enthusiastic people to fill security positions must be 21+, enjoy working with public, and able to work long hrs on weekends. Please Call (415) 974-1156.

SOCIAL SERVICES

SF Women Against Rape volunteer training. Starts May 1 and ends June 9th. Bilingual/bicultural especially needed (stipend avail) Women of color, immigrant women, queer women, transgendered women, older women, young women differently abled women and working class/low income women especially needed as volunteers. Call 415-861-2024...x 311

TELEFUNDRAISING

COME JOIN THE SF BALLET!!

If you're motivated and love the Ballet, this is the place for you. Be a part of our elite crew of fundraisers. Flex time, 20 hours, great \$\$\$, bonuses, free tickets, and a fun environment! Call (415) 553-4677.

TELEMARKETING

Be a Voice for the San Francisco Opera

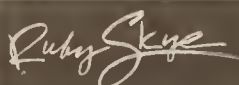
We invite you to join our Sales Team for the exciting 2001/02 season. Great job, good pay. Call (415) 551-6391.



Auditions

Performance Artists
Cirque style interesting eye
candy for performances
at Ruby Skye

Call M-F 9-5 pm
(408) 857-0253

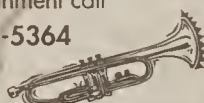


SAN FRANCISCO SYMPHONY

If you are upbeat and love classical music, you can join our successful sales team.

- Earn up to \$25 per hr.
- Base + Comm + Cash Bonuses
- Monthly Incentive Program
- Flex Day/Eve Hrs.

To work in a fun
supportive environment call
Frank 415-503-5364



THE SAN FRANCISCO BAY GUARDIAN

The Best of the Bay... Every Week

SUPPORT OUR SALES TEAM!

The San Francisco Bay Guardian is looking for a Part Time Advertising Coordinator to help with administrative support, work with customers placing ads, and entering ads into the computer. This position is ideal for someone who enjoys multi-tasking and is PC literate. Good typing skills a must. Work in a fun, diverse and fast-paced environment at the paper you love to read! 20 hours per week. Weekdays required, but times are somewhat flexible.

Call 415-487-2514 or
e-mail jodyc@sfbg.com
for more information.

Fellows Placement, Inc. has been placing the best administrative support people since 1979. We offer applicants a wide variety of career opportunities with some of the Bay Area's most prestigious firms; from established institutions to the hottest new internet start-ups. We have several positions now open including Executive Assistant, Receptionist, Customer Service and

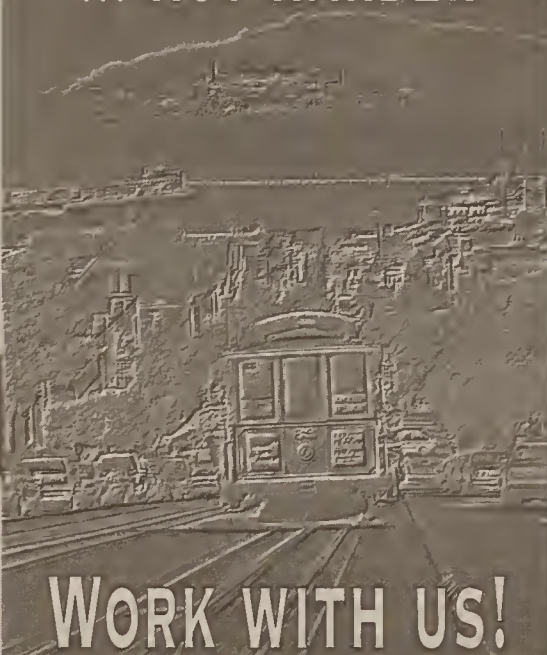
temporary
direct hire
temp to hire

Call Matt
415.243.0222
Fax resume
415.777.0636

Email
mryan@fellowsplace.com

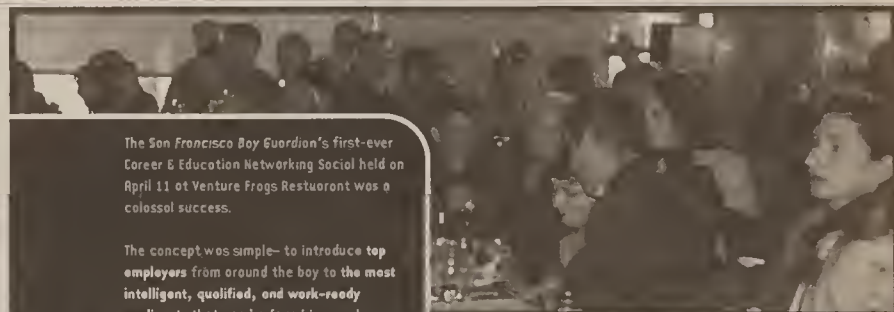
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POSITIONS
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FELLOWS
FINANCIAL
415.243.0144

WORK SMARTER NOT HARDER



WORK WITH US!

FELLOWS
PLACEMENT, INC.



The San Francisco Bay Guardian's first-ever Career & Education Networking Social held on April 11 at Venture Frogs Restaurant was a colossal success.

The concept was simple- to introduce top employers from around the bay to the most intelligent, qualified, and work-ready applicants that can be found in anywhere in northern California...

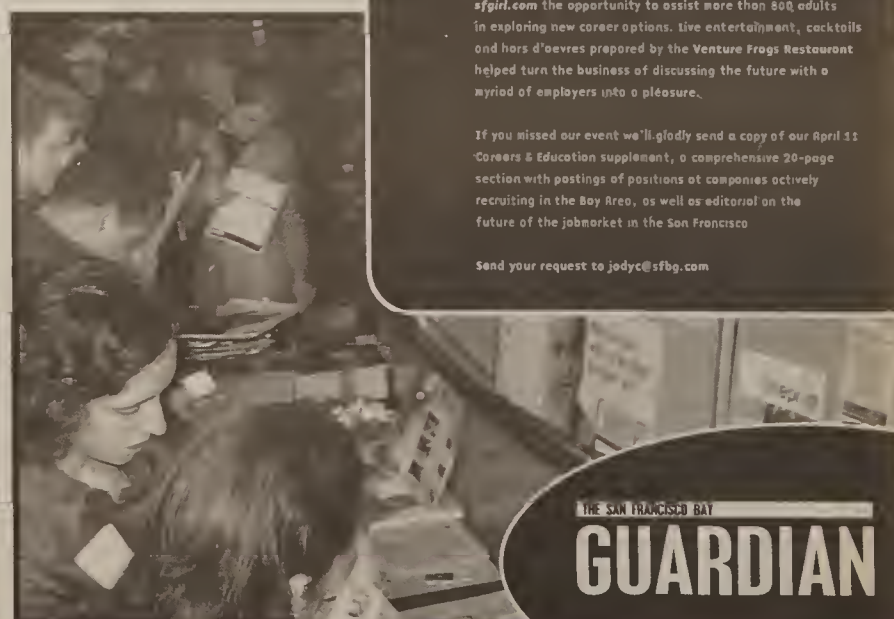
...OUR READERS

OUR SUCCESS...

allowed our co-sponsors lifepoint, Insidebeyersee.com and sfgirl.com the opportunity to assist more than 800 adults in exploring new career options. Live entertainment, cocktails and hors d'oeuvres prepared by the Venture Frogs Restaurant helped turn the business of discussing the future with a myriad of employers into a pleasure.

If you missed our event we'll gladly send a copy of our April 11 Career & Education supplement, a comprehensive 20-page section with postings of positions at companies actively recruiting in the Bay Area, as well as editorial on the future of the jobmarket in the San Francisco

Send your request to jodyc@sfbg.com



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Seneca's team-oriented approach emphasizes unconditional care, individualized treatment, focus on family, and a continuum of care. Our continuum of care ranges from highly restrictive and intensive hospital alternative programs to school-based services aimed at early intervention and prevention.



Seneca Center
A non-profit agency for children and families

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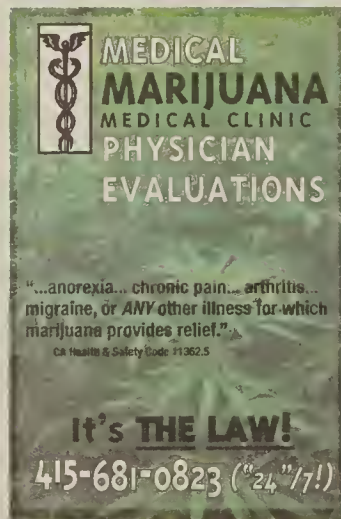
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Volunteer Subjects Needed

- *Must be 21-45 years of age
- *In good physical and mental health
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- *But NOT addicted to it.

This study will require frequent blood draws. This is not a treatment program. **\$\$ Reimbursement Offered \$\$**

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at UCSF ACTG 514-0550 x 353 email: jvolinski@php.ucsf.edu

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Volunteers needed for tooth decay prevention study

Adults may qualify to participate.

If you are a least 18 years old, have cavities, and plan to reside in the Bay area for at least 2 1/2 years. Dental students provide standard dental care at lower cost than private practice. Study pays for initial x-rays. You will receive a minimum of \$200 reimbursement for completing the study. For details please contact: Kim Tran. Phone: (415) 476-6010, University of California, San Francisco. Department of Preventive and Restorative Dental Sciences. Division of Clinical General Dentistry.



Feast!

Spring 2001 **MENU GUIDE** to Bay Area Restaurants

THE SAN FRANCISCO BAY

GUARDIAN

Advertising Supplement



Dinner With a View

Executive Chef: Thomas Hogan

APPETIZERS

AHI TUNA TARTARE

Marinated Ahi Tuna, Served with a ginger Vinaigrette, atop a shrimp cracker and spicy taro chips

SEARED FOIE GRAS

Seared Sonoma Foie Gras, ginger brioche, 5 spice caramelized Asian pears, Thai Caramel

SEAFOOD SAMPLER PLATTER

1/2 Lobster, 4 oysters, crab claws, nussels, clams and gulf prawns
1 Lobster, 8 oysters, crab claws, mussels, clams, Unagi roll and gulf prawns

GULF PRAWN LOBSTER

Served in a sweet potato bustier, wasabi sauce and a tomato-ginger relish

ANGUS BEEF CARPACCIO

Pounded to order. Served with baby arugula, shaved granna pamesan, fried capers, meyer lemon vinaigrette and extra virgin olive oil.

ENTREES

FIRE IRON SEARED CHICKEN

Served with wild mushroom, potatoes, corn, and english pea hash atop a roasted garlic sauce.

SEARED RARE AHI TUNA TOWER

Fresh pacific Ahi, seared and served rare with white truffle mashed potatoes, wasabi cream sauce and a tomato-ginger relish.

SALMON NAPOLEON

Layers of Sterling salmon and crispy potatoes, served with a horseradish sauce and black salmon caviar.

CHEF'S SELECTION OF SUSHI

Salmon, ahi tuna, shrimp, sea bass, Unagi roll and boys toys salmon roll served with pickled ginger, wasabi and soy sauce

SEARED RACK OF LAMB

Served with a shallot and potato groton, Pinot Noir sauce, and a pecan-mint pesto.

GRILLED ANGUS FILET OF BEEF

White truffle and corn polenta, shallot sauce, decadent foie gras butter and a crispy shallot salad. (8 & 13oz. sizes available)

VEAL MILANESE

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19	MoMo's
18	Naan n' Curry
15	New Delhi Restaurant
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7	Taj Mahal
20	Thai Time
14	Venture Frogs

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DINNER MENU

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Irish Beef Stew (comes with mash) \$8
Wild Field Greens
w/ Maytag, blue cheese, pears and candied walnuts
. small \$5, large \$7

Duck Trap Pond Maine Smoked Salmon and Idaho Trout
Served on brown bread with wasabi creme fraiche, steamed
fennel, orange segments, and lemon wedges \$7

ENTREES

Grilled Chicken Breast
A ten ounce boneless, skinless breast of chicken grilled to perfection.
Served with house-style ,mashed potatoes, a mushroom tarragon
sauce and seasonal vegetables \$13
Prawns
Pan-seared thai prawns with pomice olive oil, chopped tomato, basil
and garlic with Ventura style lemon butter and a white wine
reduction. Comes with steamed jasmine rice and vegetables . . . \$15
Pork Loin
Grilled medallions finished in the oven. Served with clove-spiked
chunky apple sauce, a quarter head of steamed cabbage and mashed
potatoes \$15
Steak
14 ounce New York strip grilled to your liking and served with a red
wine mushroom au jus, mashed potatoes and seasonal vegetables . \$17
Chicken Curry
Malay-Style coconut milk based curry with chicken breast
and assorted vegetables served with steamed jasmine rice . . . \$13
Lamb Chops
Four Australian lamb chops, grilled to your liking and served
with a fresh mint yogurt sauce, mashed potatoes and seasonal
vegetables \$17
The Burger
Six-ounce burger comes with lettuce, tomato, and onion, mayo on
the side and hand-cut chips. Choice of Cheddar or Jack Cheese. \$10
The Veggie Burger
Served same as above. \$10
Award-Winning Fish And Chips
Beer battered cod served with coleslaw, tartar sauce and lemon
wedges \$10
Shepherd's Pie \$9

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Cheese, Salsa, and either black or pinto beans between two soft corn tortillas.

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PRAWN TACO 4.50

Tequila-lime marinated prawns in a hot soft corn tortilla with salsa, rice, shredded cabbage and our special white sauce

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FISH BURRITO 4.95

A hot fish fillet gets wrapped in a flour tortilla along with rice, beans, salsa and cheese.

CHICKEN BURRITO 4.95

Either our spicy simmered or al carbon chicken wrapped in a flour tortilla with rice, beans, salsa and cheese.

VEGETARIAN BURRITO 4.75

A generous portion of black or pinto beans, rice, cheese, lettuce, Salsa and sour cream.

PRAWN BURRITO 6.50

Our Tequila-lime prawns wrapped in a flour tortilla with rice and beans and salsa.

STEAK BURRITO 5.75

LEAN, "Heart Healthy" chopped steak wrapped in a flour tortilla with beans, rice, salsa & sour cream.

DELUXE VEGETARIAN BURRITO 5.50

Grilled vegetables on a bed of black or pinto beans, rice, guacamole and salsa. La ultima.

LOBSTER BURRITO 8.95

1/4 pound real lobster sauteed with tomatoes, onions, cilantro & lime served on a bed of rice with cheese and salsa. Fantastico!

STEAK & LOBSTER BURRITO 9.95

Our lobster burrito with chopped steak added.
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Marinated chicken on a bed of rice, red cabbage, carrots, lettuce, tomato and peanut sauce wrapped in a tomato tortilla.

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Sauteed Tofu with rice, black beans, cabbage, carrot, tomato, and peanut sauce in a whole wheat tortilla.

GRILLED CAESAR WRAP 5.75

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GREEK VEGGIE WRAP 5.75

Grilled vegetables served on rice with Greek feta cheese, cabbage, carrot and red pepper corn salsa in a spinach tortilla.

SPICY CAJUN FISH WRAP 5.75

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ZUPPA VONGOLE Clam Chowder	\$5.50	CALAMARI FRITTI - try with Santa Margherita Pinot Grigio, half bottle Crispy Squad, Lemon, Pescatore Dipping Sauces	\$7.25
INSALATA CESARE Crispy Romaine Lettuce, Caesar Dressing, Anchovies, Grana, Croutons	\$5.69	BRUSCHETTA Toasted Italian Bread, Tomatoes, Fresh Mozzarella, Basil	\$6.95
INSALATA MISTA Mixed Greens with Gargonzola, Walnuts	\$5.50	PIZZA MARGHERITA Tomatoes, Mozzarella, Basil	\$8.50
ANTIPASTO DEL GIORNO A Daily Selection of Seasonal Vegetables, Cured Meats, Cheeses	\$5.95	PIZZA RUSTICA - try with Issasi Chianti Classico, half bottle Italian Sausage, Mushrooms, Peppers, Mozzarella	\$9.50
COZZE E SALSICCIA Mussels, Spicy Sausage, Fennel, Tomato, Saffron Broth	\$8.50		

Entrées

SALMONE ARROSTO - try with David Bruce Pinot Noir Pan Seared Salmon with Risotto, Crispy Onion Rings	\$16.50	PAPPARDELLE CON POLLO Seared Chicken, Mushrooms, Tarragon, Pinenuts, Sweet Mashed Cream Sauce	\$13.95
CIOPPINO King Crab, Clams, Mussels, Fresh Fish, Prawns, Rich Tomato Sauce	\$16.50	BISTECCA ALLA GRIGLIA Grilled Ribeye Steak, Crispy Polenta, Asparagus, Chianti Butter	\$17.95
SPAGHETTI ALLA BOLOGNESE Thin Pasta, Classic Meat Tomato Sauce, Shaved Grana	\$13.50	POLLO AL MARSALA - try with Terre Rouge Syrah, Seared Chicken Breast, Crimini Mushrooms, Baby Spinach, Marsala Sauce, Mashed Potatoes	\$14.95
FETTUCCINE CON GAMBRETTI Spicy Prawns, Tomatoes, Basil, Pernod, Lemon	\$14.95	BRANZINO AL FORNO Oven Roasted Sea Bass, Pinenut Crust, Sundried Tomato Pesto, Roasted Vegetables	\$16.50
LINGUINE CON VONGOLE Clams, Roasted Garlic, Simulted Tomatoes, White Wine	\$14.50	VITELLO E FUNGHI - try with Sobon Estate Zinfandel • Veal Medallions, Wild Mushrooms, Caramelized Onions, Sage, Veal Denil	\$15.95
RAVIOLI CON GRANCHIO - try with J. Lohr Chardonnay Crab Stuffed Ravioli, Asparagus, Leeks, Tomato Cream Sauce	\$14.95		

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(415) 922-9055, FAX (415) 922-9055
LUNCH 11:30 AM - 2:30 PM
DINNER 5:00 PM - MIDNIGHT

APPETIZERS

Papadam crispy spiced lentil wafers	\$.75
Vegetable Pakara mixed vegetable fritters	\$2.50
Vegetable Samosa crispy turnovers stuffed with potatoes & peas	\$2.50
Shammi Kabob minced beef patties seasoned with herbs & spices & lightly fried	\$3.50

TANDOORI DELICACIES

Tandoori Chicken chicken marinated in a special sauce and grilled	
Leg:	\$3.00
Breast:	\$3.50
Chicken Bati tender pieces of boneless chicken marinated and grilled	\$5.50
Seekh Kabab ground beef mixed with herbs and spices and grilled on skewers	\$1.50
Beef Bati succulent pieces of beef marinated and grilled	\$4.50
Tandoori Chana lamb chops marinated and grilled to perfection	\$7.50
Taj Mahal Mixed Grill succulent assortment of tandoori chicken, beef and lamb	\$8.50

ASSORTED CURRIES

Chicken Curry chicken cooked in a mildly spiced curry sauce	\$4.50
Chicken Saag chicken cooked with spinach and herbs	\$5.50
Chicken Karahi chicken sauteed with fresh onions, tomatoes & bell peppers	\$5.50
Butter Chicken tandoori cooked in a creamy sauce with butter	\$6.50
Lamb Gasht lamb cooked with cream spinach & herbs	\$5.50
Bhuna Gasht lamb sauteed with fresh onions, tomatoes & bell peppers	\$6.50

VEGETARIAN SPECIALTIES

Lahar Chikkar Chhaley garbanza beans cooked in a special blend of herbs & spices	\$3.50
Daal Masal split chick peas cooked in a mild sauce	\$3.50
Daal Makhani mixed lentils delicately spiced in a cream sauce	\$4.00
Mili Juli Sabzi mixed vegetables cooked with onions, tomatoes & aromatic spices	\$3.50
Palak Methi Alaa spinach cooked with potatoes and kosori methi	\$4.00
Bengan Bhartha roasted eggplant cooked with onions, tomatoes & cream	\$4.00
Saag Paneer spinach cooked with homemade cheese and spices	\$5.50

TANDOORI BREADS

Naan leavened flour bread baked in a clay oven	\$1.00
Sesame Naan naan with sesame seeds	1.50
Onion Kulcha naan stuffed with onion and fresh cilantro	\$2.00
Alaa Paratha naan stuffed with spiced potatoes and fresh cilantro	\$2.00
Garlic Naan garlic flavored naan	\$2.00
Keema Naan naan stuffed with minced & spiced beef	\$2.50
Roti basic whole wheat bread	\$1.00

RICE

Taj Mahal Special Rice basmati rice seasoned with special spices	\$1.00
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SIDE ORDER

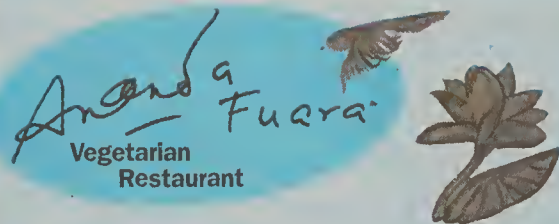
Anchar mixed pickle in oil	\$1.50
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BEVERAGES

Mango Lassi - Specialty of the House refreshing yogurt drink with mango flavor	\$2.50
Lassi refreshing yogurt drink	\$2.00
mango Juice non-dairy mango drink	\$3.00
Canned Sodas (coke, diet coke, pepsi, 7up, sprite, Mt. Dew & Dr. Pepper)	\$1.00
Bottled Water	\$1.00

DESSERTS

Kheer rice pudding with nuts	\$2.00
Kulfi Indian style ice cream with nuts	\$4.00



1298 Market Street @ 9th ~ 415. 621. 1994

SANDWICHES & MORE

- Vegan Veggie Burger** Made with our own fresh blend of vegetables, grains, and selected herbs5.50
- Neatloaf Sandwich** Hearty and satisfying.....6.50
- Vegan BBQ Tofu Burger** Packed with protein and powered by our slow simmered BBQ sauce5.50
- California Pizza** Sun-dried tomatoes, fresh basil, grilled onions, artichoke hearts, and cheddar or mozzarella cheese.....5.75
- The Ultimate Vegetarian Burrito** A whole wheat chapati stuffed with tasty combinations of black beans, cheese, brown rice, guacamole, and sour cream and salsa5.75

SALADS

- Infinite Bleu** Sautéed zucchini, broccoli, mushrooms, cabbage, onions, and brown rice surrounded by lettuce, and sprouts with a side of bleu cheese dressing.6.50
- Ensalada Mexicana** A bed of beans and rice, topped with crispy salad, cheese, guacamole, salsa, and sour cream with your choice of dressing.....6.50
- Greek Salad** Exciting combination of spinach leaves, feta cheese, olives, tomatoes, red onions, and cucumbers in a pita with your choice of dressing.6.50

ENTREES

- Peace Special** Chef's daily inspiration chosen from gourmet international recipes in honor of Sri Chinmoy's efforts toward world peace. Ask your server.Price varies
- Neatloaf, Mashed Potatoes, & Gravy** Our specialty! A juicy loaf topped with an incredibly good sauce, and mashed potatoes with mushroom gravy. 10.25
- Curry** Exciting Indian choices from all regions. Not too spicy but full of flavor. Includes basmati rice, chutney, raita, and pita bread8.95
- Vegan Samosa Dinner** Spicy vegetable pastries, basmati rice, chutney raita, and pita bread. **Vegans, please ask for raita to be omitted.** 8.95
- Vegan Potato-Tofu Ravioli** Ravioli stuffed with a tasty potato-tofu filling, covered with a zesty marinara. Served with an olive oiled garlic bread ...8.95

BREAKFAST (8-11 am)

- Omelettes** served with grilled potatoes and toast
- Cheese**4.75
- Mushroom, onion, cheese**5.25
- Broccoli, mushroom, onion, tamarl**5.25
- Mexican Guacamole, salsa, cheese, sour cream**5.75
- Callifornian** Sun-dried tomatoes, artichoke hearts, grilled onions, & cheese5.75
- Scrambled Tofu** with fresh grilled potatoes and toast4.25
- Biscuits, Mushroom Gravy, & 2 eggs**3.95
- Huevos Rancheros** Rice, beans, and two fresh eggs on two corn tortillas topped with Ranchero Sauce, cheese, guacamole, salsa and sour cream.....5.25

...and much, much more

"Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu"
- SF Bay Guardian



Chenery Park
restaurant

Marinated Shrimp
with Crispy Onion & Fennel

The Spring Salad
Mixed Baby Greens Dressed with a Chestnut-Honey Vinagrette, Grapefruit, Jicama and Tortilla

Baked Macaroni and Cheese

Fusilli Pasta with Duck Confit,
Sugar Snap Peas & Madeira

Roasted Pork Loin
with Braised Cabbage, Crispy Red Potato and a Sage Natural Sauce

Seafood Gumbo with Scallops, Shrimp, & Catfish

Grilled Salmon with Tat-Soi
& Mashed Potatoes

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2120 Greenwich @ Fillmore

MON - SAT. LUNCH 11:30 AM - 3:00 PM

DINNER 5:00PM - 10:00PM

SUN.

DINNER 5:00PM - 10:00PM

Lunch

SOUPS & SALAD

- TOM YUM GAI.....\$2.50.....LARGE.....\$6.50
SPICY AND SOUR CHICKEN SOUP WITH MUSHROOMS,
TOMATOES AND LEMON GRASS.
TOM KHA GAI.....\$2.50.....LARGE.....\$6.50
CHICKEN COCONUT MILK SOUP WITH MUSHROOMS,
LEMON GRASS AND GALANGA.

PAN FRIED NOODLES

- PAD THAI.....\$4.95
STIR FRIED RICE NOODLES WITH SHRIMP, EGG, BEAN
SPROUT, TOFU, SCALLION AND GROUND PEANUT.
PAD SE-EW.....\$4.75
CHOICE OF CHICKEN, PORK OR BEEF PAN FRIED RICE
NOODLES WITH NOODLES WITH BROCCOLI, EGG, IN
BLACK BEAN SAUCE.
GUAY TIEW GAI TOD.....\$4.75
STEAMED NOODLES WITH CRISPY CHICKEN, VEGETABLES
AND BEAN SPROUTS.
BEEF NOODLES.....\$4.50
NOODLES WITH SLICED BEEF, GREEN ONION AND BEAN SPROUTS.

RICE PLATES

- KAO GAI TOD.....\$4.95
DEEP FRIED CHICKEN SERVED WITH SWEET AND SOUR SAUCE.
KAO PAD.....\$4.75
CHOICE OF CHICKEN, PORK OR BEEF, THAI STYLE FRIED
RICE WITH EGG, ONION AND SCALLION
(WITH SHRIMP.....\$5.25)
KAO PRA RAM (VEGETARIAN AVAILABLE).....\$4.75
SLICED CHICKEN OR BEEF WITH BOILED MIXED
VEGETABLES TOPPED WITH PEANUT SAUCE.

SIDE ORDER & DESSERTS

- PEANUT SAUCE.....\$1.00
FRIED BANANA WITH COCONUT ICE CREAM.....\$3.25
RO-TI WITH COCONUT ICE CREAM.....\$2.95
(DEEP FRIED THAI STYLE PANCAKE TOPPED WITH
CONDENSED MILK AND SUGAR)
COCONUT ICE CREAM.....\$2.25

Dinner

APPETIZERS

- SATAY.....\$5.95
CHICKEN OR BEEF SKEWERS SERVED WITH PEANUT
SAUCE AND CUCUMBER SALAD.
TAO HOO TOD.....\$4.75
FRIED BEAN CURD SERVED WITH TAMARIND SAUCE
GOLDEN CALAMARI.....\$6.25
DEEP FRIED CALAMARI SERVED WITH SWEET AND SOUR SAUCE

SALADS

- YUM WOON SEN.....\$5.50
SILVER NOODLES MIXED WITH MINCED PORK, SHRIMP
AND ONION IN LEMON DRESSING
PHLA GUNG.....\$5.95
PRAWNS MIXED WITH ONION, CHILI, LEMON GRASS
AND MINT LEAVES IN LEMON DRESSING.
D DEN SALAD (BEEF).....\$6.25
GRILLED MARINATED FILET MIGNON WITH LETTUCE,
TOMATOES, CUCUMBERS, ONIONS AND DRESSING.

SOUPS

- POTAK.....\$7.25
SPICY AND SOUR SOUP WITH COMBINATION IF
SEAFOOD.
TOM YUM GUNG.....\$3.75...LARGE...\$7.25
WOON SEN SOUP.....\$5.95
SILVER NOODLES WITH MINCED PORK, BEAN CURD,
NAPA CABBAGE AND GREEN ONIONS.

CURRIES

- KEANG KHEAW WHAN.....\$6.25
CHOICE OF CHICKEN OR BEEF IN SPICY GREEN CURRY
WITH COCONUT MILK, PEAS, EGGPLANT,
ZUCCHINI, BELL PEPPERS AND SWEET BASIL.
PANANG GUNG.....\$7.95
PRAWNS IN CURRY WITH COCONUT MILK, BELL PEPPER,
CARROTS, ZUCCHINI, MUSHROOM AND BASIL.
GREEN CURRY TA-LAY.....\$8.25
COMBINATION OF SEAFOOD COOKED IN SPICY GREEN
CURRY WITH COCONUT MILK, EGGPLANT, STRING
BEANS, BELL PEPPER AND SWEET BASIL.

POULTRY & DUCK

- GAI GRA PROW.....\$6.25
SAUTEED CHOPPED CHICKEN WITH SWEET BASIL,
ONIONS AND FRESH CHILI GARLIC SAUCE.
GAI YANG.....\$6.25
MARINATED BAR-B-Q HALF CHICKEN SERVED WITH
SWEET AND SOUR SAUCE.
PED PAD KHING.....\$7.25
SAUTEED ROASTED DUCK WITH SPINACH, GINGER,
TOMATOES AND ONION IN BLACK BEAN SAUCE.

BEEF

- NUER PAD PRIK NOR MAI.....\$6.25
SAUTEED SLICED BEEF WITH SPICY CHILI SAUCE, BAM-
BOO SHOOTS AND MINT LEAVES.

PORK

- MOO PAD KHING.....\$6.25
SAUTEED PORK WITH FRESH GINGER, BLACK FUNGUS
AND ONIONS IN BLACK BEAN SAUCE.
MOO YANG.....\$6.25
CHARBROILED MARINATED PORK SERVED WITH SWEET
AND SOUR SAUCE.

SEAFOOD

- PARADISE TA-LAY.....\$8.95
SAUTEED MIXED SEAFOOD WITH FRESH GARLIC, HOT
PEPPERS AND SWEET BASIL.
GUNG PRIEW WHAN.....\$8.25
SAUTEED SWEET AND SOUR PRAWNS WITH CUCUM-
BERS, BELL PEPPERS, PINEAPPLE,
ONIONS AND TOMATOES.
PLA SAM ROD.....\$8.95
DEEP FRIED FILET RED SNAPPER WITH FRESH CHILI
SAUCE, GARLIC AND CRISPY SWEET BASIL.
GUNG MA KUER.....\$8.25
SAUTEED PRAWNS WITH EGGPLANT AND SWEET BASIL
IN SOY BEAN SAUCE.

Keur-Baobab



Segegalese Cuisine

BAOBOB'S SPECIAL COCKTAILS

made with fresh homemade juices

FLAMBOYANT - hibiscus, lime, vodka.....	4.50
SALAAN - tamarind margarita	4.50
SORANGE - ginger, orange, whiskey.....	4.50
ROSE - ginger, cranberry, vodka.....	4.50
SEDEEM - ginger rum punch.....	4.50
TOONI - ginger margarita.....	4.50
TATU - hibiscus margarita.....	4.50
FLEUR - tamarind, ginger, whiskey	4.50

BAOBOB'S TOP SHELF

KANI - knob creek, tamarind, oj.....	6.00
SAFF - bombay sapphire, ginger, grapefruit	6.00
SANDE - stoli, orange, ginger, oj.....	6.00
MAGNIFIQUE - myers, ginger, hibiscus.....	6.00
LEROI - kettle one, chambord, hibiscus.....	6.00
L'HIVER - citron, midori, ginger.....	6.00

MAIN DISHES

MAFE	7.00
<i>vegetable in a peanut sauce on a bed of rice</i>	
<i>traditional dish from the border of Mali</i>	
YASSA	7.00
<i>grilled onions in a lemon garlic mustard sauce</i>	
<i>on a bed of rice. originally from Casamance</i>	
FISH CASAMANCE.....	10.50
<i>grilled sole served w/ yassa sauce</i>	
THETIEBOUDIEN (tuesdays only).....	10.50
TCHOU SHRIMP OR FISH	10.50
<i>senegalese style shrimp or fish in a spicy</i>	
<i>tomato stew with yucca on a bed of rice</i>	

KEBABS

served with rice and grilled vegetables

teriyaki-soy marinated tofu kebab.....	5.75
herbs de provence seasoned beef kebab	8.25
lemon-curry shrimp kebab	8.25

BAOBOB'S SPECIAL

w/ a side of green salad, a side of plantain,
served with couscous or rice

grilled chicken.....	8.25
seasoned beef.....	8.75
grilled sole	9.50

3388 19th street @ mission
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Emil Villa's BARBECUE

BREAKFAST DAILY 6AM-2PM

RIBS-PORK Slab..19.99

Feature 15.99

Emil's EVB, Seasoned St. Louis, or Baby Back
Ribs (add \$1)

PIT SMOKED SPECIALTIES

EMIL'S RIB SAMPLER.....18.99

A sampling of all our Pork Ribs

EMIL'S BBQ PLATTER.....18.99

Sliced Beef, Pork Loin &
two styles of Pork Ribs

SLICED MEAT COMBINATION.....14.99

Beef, Pork Loin, Turkey & Ham

SLICED SMOKED MEATS.....12.99

Beef, Pork Loin, Turkey or Ham

WHOLE BARBECUED CHICKEN.....12.74

STEAK, SEAFOOD, CHOPS

16oz. New York.....16.99

12oz. New York.....15.99

10oz. Seasoned Rib Eye...13.99

Jumbo Deep-Fried Prawns..14.49

Emil's Ground Beef Steak..9.49

Three Center Cut Seasoned Pork Chops...12.99

Chicken-Fried Steak.....9.99

Halibut Steak.....11.99

Salmon Fillet.....11.99

Seasoned Rainbow Trout...9.99

Fish & Chips, seerved with fries & salad...8.99

Grilled Crab Sandwich,1/3 lb. 100% Real Crab

Half Crab Sandwich.....7.49

WE ALSO HAVE A A WIDE VARIETY
OF APPETIZERS, SALADS,
BURGERS & SANDWICHES.

Our Extensive Menu Includes

The Sport Specials Such As:

#1- Slab of Pork Ribs, Whole Chicken.....27.99 or

#4- Two Slabs of Pork Ribs (any kind)....32.99

(Served with BBQ Beans and Cole Slaw)

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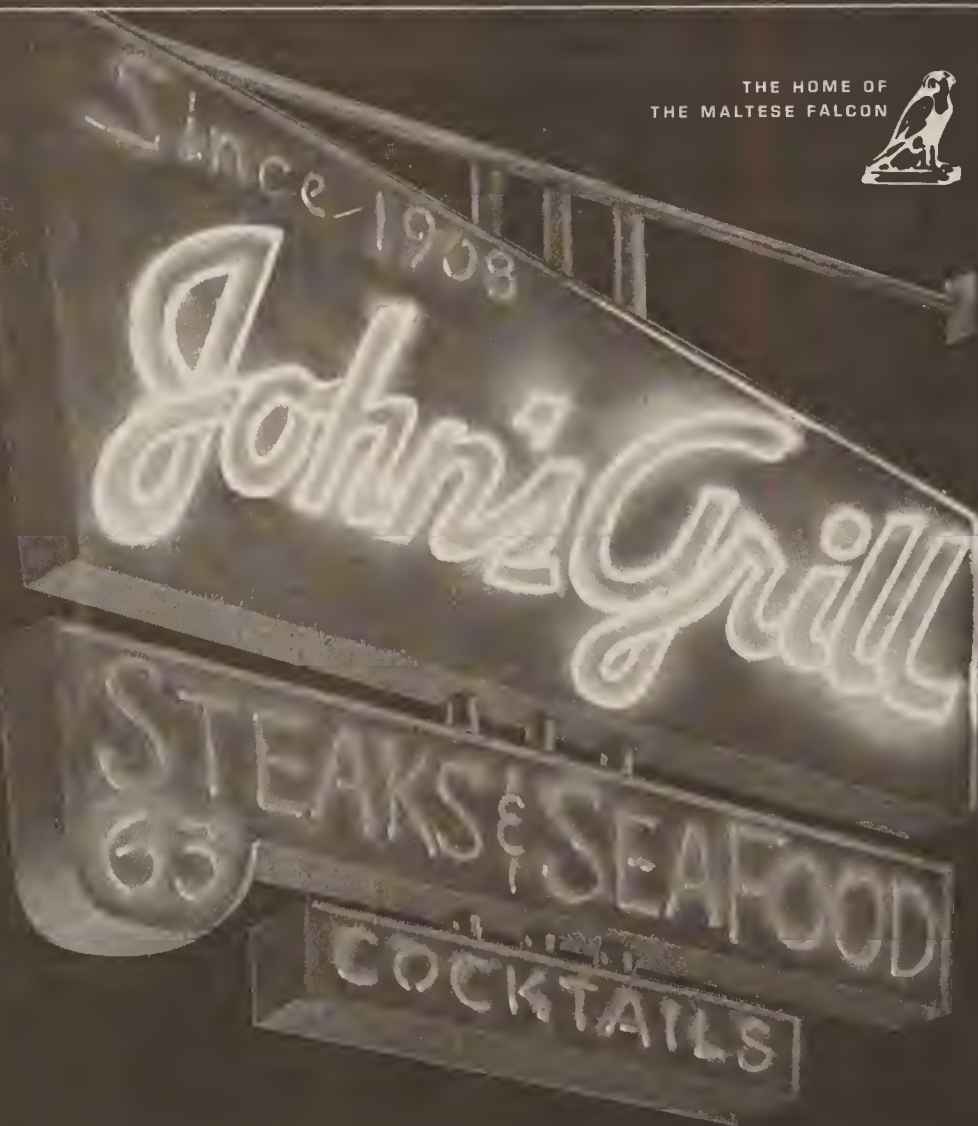
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la mediterranee



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San Francisco 288 Noe Street
(415) 431-7210 fx (415) 861-8779

Berkeley 2936 College Avenue
(415) 540-7773 fx (510) 540-0665

PARTY PLATTERS

Our most popular items for all occasions! Each Party Platter includes Chicken Cicilia, Grecian Spinach and Feta, (our fillo specialties, cut into bite-size finger food), delicious Dolmas, and tasty Levant Sandwiches, all arranged and ready to serve.

- Small Party Platter (serves approx. 6-10 persons)
48 pieces (12 of each).....\$37.
- Medium Party Platter (serves approx. 10-18 persons)
80 pieces (20 of each).....\$54.
- Large Party Platter (serves approx. 15-25 persons)
120 pieces (30 of each).....\$75.

APPETIZER TRAYS

Your choice of Hummos (garbanzo bean) or Baba Ghanoush (eggplant) dips, Tabuleh (cracked wheat and parsley), or our Armenian Potato Salad. Vegetable garnish, and pita bread included.

- Small Appetizer Tray
(serves approx. 10-20 persons).....\$27.
- Large Appetizer Tray
(serves approx. 20-40 persons).....\$52.
- Combination (your choice).....\$32.and\$57.

FRUIT AND CHEESE PLATTERS

- Seasonal assortment of fresh fruit and a variety of cheeses
- Small (serves approx. 15-25 persons).....\$35.
- Medium (serves approx. 25-35 persons).....\$52.
- Large (serves approx. 35-50 persons).....\$72.

SWEET TRAYS

Our always popular Datil Amandra (dates and nuts baked in fillo) and Baklava, in bite sized pieces. The perfect ending to any event.

- Small (48 pieces).....\$35.
- Medium (80 pieces).....\$52.
- Large (120 pieces).....\$72.

AND MORE....

If the name doesn't tip you off, **Venture Frogs Restaurant** is not your typical restaurant. Located in the AMC lobby of 1000 Van Ness, the Venture Frogs Restaurant embodies the Internet culture as reflected in the restaurant's cuisine, design, and attitude:

fresh, modern, upbeat, informal, and fun.



Modern Pan-Asian Cuisine



Venture Frogs Restaurant showcases a menu reflecting the diverse cultures and countries of the region. The menu was developed by a team of culinary experts and pays tribute to companies that have helped shape the Internet world – appetizers and salads (\$3.50 - \$8.95) such as

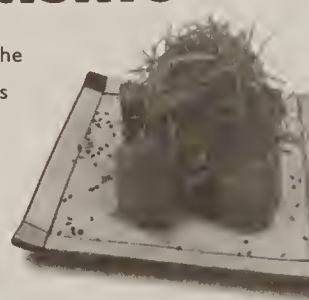
CMGI Crispy Calamari, Excite Little Dragon

Dumplings and Venture Frogs House Salad. Entrees

(\$8.95 - \$17.95) include **Palm Pad Thai, ICQ Indonesian Beef** and

Crescendo Ventures Ahi Tuna. A full bar includes an international wine list and Venture

Frogs speciality drinks including Frogs Colada, Lycheetini and the Electric Margarita.



at the intersection of old and new economies



The decor is state-of-the-art with a multi-color fiber optic illuminated bar top embedded with computer chips. The high-tech design of the **Venture Frogs Restaurant** reflects the spirit of the Internet culture.

**1000 Van Ness (at O'Farrell)
San Francisco, CA 94109
Telephone (415) 409-2550**

Venture Frogs
restaurant

HOURS: 4 PM - Midnight everyday
(later on Fridays and Saturdays)

Validated parking available at \$1/hour
Garage entrance on O'Farrell Street

Please visit **www.vfrogs.com** for
complete menu, free delivery and events.



Restaurant & Bar

160 Ellis Street, San Francisco, CA 94102

Tel: 415-397-8470, Fax: 415-397-1024

Lunch: 11:00 am-2:00 pm

Dinner: 5:30 pm-10:00 pm

REVIEWS

"Regal-Looking Indian Restaurant turns out a pleasing repertoire of curries and tandoori dishes"

-San Francisco Chronicle

"At the New Delhi, each customer is made to feel that he or she is special.

You are catered to with an attentiveness unusual in a San Francisco Restaurant"

-The San Francisco Examiner

"When you're looking for a relaxing meal filled with exciting, stimulating aromas and flavors, try the New Delhi.

And don't forget the bartender makes a mean Bombay Gin Martini"

-San Francisco Bay Guardian

APPETIZERS

- | | |
|---|--------|
| 1. SAMOSA (each) | \$2.00 |
| Deep fried pastry cone filled with spiced potatoes & peas | |
| 2. ONION BHAJI | \$3.50 |
| Mouth watering onion fritters | |
| 3. PAKORAS | \$3.50 |
| Mix vegetable fritters | |

HISTORICAL HIGHLIGHTS

- | | |
|--|---------|
| 4. KOFTA SHAH JAHANI | \$14.95 |
| A delicious preparation of stuffed meatball cooked in Kashmiri herbs and spices. A favorite of Shah Jahan, builder of Taj Mahal. | |
| 5. MURG AKBARI | \$14.95 |
| An exotic preparation of chicken with dried fruits simmered with a blend of medium spices. A favorite of Emperor Akbar. | |

ENTREES

- | | |
|---|---------|
| 6. CHICKEN MASALA | \$12.95 |
| Chicken pieces cooked in medium spices | |
| 7. CHICKEN KHORMA | \$12.95 |
| Succulent pieces of chicken cooked in coconut milk and very mildly spiced | |
| 8. CHICKEN MADRAS | \$12.95 |
| A hot chicken curry cooked with coconut milk | |
| 9. TANDOORI CHICKEN (2 PIECES) | \$12.95 |
| Chicken marinated and cooked in tandoor | |
| 10. CHICKEN TIKKA | \$12.95 |
| Pieces of chicken delicately spices and cooked in tandoor | |
| 11. FISH MASALA | \$12.95 |
| Pieces of halibut cooked in medium spices | |
| 12. FISH GOA CURRY | \$14.95 |
| Halibut cooked in coconut milk | |
| 13. FISH TIKKA | \$14.95 |
| Pieces of halibut roasted in tandoor | |
| 14. PRAWN MASALA | \$15.95 |
| Pieces of prawn cooked in Medium Spices | |
| 15. TANDOORI PRAWN | \$15.95 |
| Char grilled prawn | |
| 16. ROGAN JOSH | \$12.95 |
| Lamb curry cooked in North Indian spices | |
| 17. KEEMA MATTAR | \$11.95 |
| Minced lamb cooked with peas in light sauce | |
| 18. SEEKH KABAB | \$12.95 |
| Lightly spiced lamb rolls prepared over charcoal fire | |
| 19. TANDOORI MIX GRILL | \$15.95 |
| Combination of Tandoori chicken, fish tikka seekh kabab & tandoori prawn | |

VEGETARIAN SIDE DISHES

- | | |
|---|--------|
| 20. SPICED VEGETABLES | \$6.95 |
| Combination of cauliflower, bean, carrot & potatoes | |
| 21. PALAK KOFTA KASHMIRI | \$8.95 |
| A house specialty stuffed spinach prepared in Kashmiri style | |
| 22. DAL | \$4.95 |
| Spiced lentil | |
| 23. MATTAR PANEER | \$7.95 |
| Home-made cream cheese and green peas cooked in delicate spices | |
| 24. MALAI KOFTA | \$7.95 |
| Croquettes of homemade soft cheese cooked in mild spices | |
| 25. NAVARATAN CURRY | \$7.95 |
| A variety of nine vegetables and fruits cooked in cream and mild spices | |

RICE AND BREADS

- | | |
|--|--------|
| 26. PULLAO | \$3.95 |
| Saffron flavored Basmati rice | |
| 27. VEGETABLE PULLAO | \$6.95 |
| Saffron flavored rice cooked with seasonal vegetables | |
| 28. KASHMIRI PULLAO | \$6.95 |
| Saffron rice with mixed fruits | |
| 29. PULLAO RAJA | \$7.95 |
| Saffron rice with dry nuts and raisins | |
| 30. INDIAN FRIED RICE | \$6.95 |
| Cooked with a variety of vegetables and eggs | |
| 31. NAN (each) | \$1.25 |
| Leavened soft bread made of a flour dough and baked in Tandoor | |
| 32. GARLIC NAN (each) | \$1.50 |
| 33. ONION KULCHA (each) | \$1.50 |
| Nan stuffed with chopped onion, green pepper & Cilantro | |
| 34. KEEMA KULCHA (each) | \$2.00 |
| Nan stuffed with spiced lamb | |
| 37. TANDOORI ROTI (each) | \$1.25 |
| Basic Indian Whole Wheat bread | |
| 38. POORI OR BHATURA (each) | \$1.25 |
| Famous Punjabi baloon bread | |
| 39. PARTHA | \$1.50 |
| Whole Wheat filo dough bread frm the Tandoor | |

Party Menu for your Home or Office

Cocktail Party for 10 or more - \$5 to \$15 per head

Luncheon Party for 10 or more - \$8 to \$12 per head

Dinner Party for 10 or more - \$15 to \$25 per head

Parties: Birthday, Office, Wedding, Henna
with Live Entertainment such as Belly Dancing, Sitar etc.
Ask for Manager

"Indian food is more than just curry and not necessarily hot"



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Stir fried lamb \$5.99

PALAK GOSHT

Spinach cooked with lamb \$4.99

CHICKEN CURRY

Chicken cooked in a blend of spices \$4.99

CHICKEN TIKKA MASALA

Boneless chicken with sauce \$4.99

PRAWN MASALA

\$8.99

BHINDI GOSHT

Okra cooked with meat and a blend of spices \$4.99

KARAYLA GOSHT

Bitter melon cooked with meat \$4.99

KARAHI CHICKEN

Stir fried chicken \$4.99

DAAL GOSHT

Lentils cooked with lamb \$4.99

ALU PALAK

Potato and spinach \$3.99

ALOO GHOBHI

Potato and cauliflower \$3.99

BAINGUN BHARTA

Eggplant cooked with spices \$3.99

CHANNA MASALA

Garbanzo bean with sauce \$3.99

DAAL

Lentils \$3.99

SADA BHINDI

Okra cooked with ginger, garlic and spices \$3.99

SADA KARAYLA

cooked with ginger, garlic and spices \$3.99

MIXED VEGETABLES

\$3.99

PALAK PANEER

Spinach cooked with home-made cheese \$4.99

RICE DISHES

LAMB BIRYANI

Saffron flavored rice with lamb \$4.99

CHICKEN BIRYANI

Saffron flavored rice with chicken \$4.99

VEGETABLE BIRYANI

Saffron flavored rice with vegetables \$4.99

TANDOORI

CHICKEN TANDOORI

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TANDOORI TIKKA KABAB

\$4.99

LAMB CHOPS TANDOORI

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LAMB BOTT

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SEEKH KABAB

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LAMB SEEKH KABAB

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APPETIZERS

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Baked oysters filled with spinach, mushrooms and Cambazolin cheese.

CRAWFISH BEIGNETS

A savory variation on a New Orleans standard. Served with Cajun Remoulade.

BLACK EYED PEAS AND GREENS

ENTREES

NEW ORLEANS BARBECUE SHRIMP

This New Orleans favorite never touches the grill but is served in a sauce that only needs one taste to get you hooked.

CRAWFISH MONICA

This dish is a popular Jazz Fest staple. Crawfish tails served with pasta in a Creole cream sauce.

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APPETIZERS

BRAZILIAN CROQUETTES	(COD, BEEF, CHICKEN OR CHEESE)	3.95
CALAMARI BRASILEIRO	BRAZILIAN FRIED CALAMARI, SAUTEED IN GARLIC & LEMON	8.25
CAMARÃO AO MOLHO	SPICY SUCCULENT PRawns WITH HERBS ON TOMATO SAUCE	8.25
SALADA DE GALINHA	A TANGY BRAZILIAN CHICKEN SALAD SEASONED WITH OUR SPECIAL DRESSING	5.25
MANDIOCA	BRAZILIAN FRIED YUCCA	5.75
SOPA DE PEIXE	A TASTY MIXTURE OF BLACK MUSSELS, CLAMS AND FISH OF THE DAY	4.25

ENTREES

ALL ENTREES ARE SERVED WITH RICE, BEANS AND FAROFA (YUCCA FLOUR).

PRATO VEGETARIANO	SPICY VEGETABLES OF THE DAY SAUTEED LIGHTLY WITH GARLIC AND MANGO STRIPS	9.95
MUQUECA DE PEIXE	FRESH RED SHAPPER SAUTEED IN LEMON JUICE AND COCONUT MILK TOPPED WITH ONIONS, RED AND GREEN BELL PEPPERS	10.95
BOBO DE CAMARÃO	PRawns SAUTEED IN GARLIC, OLIVE OIL, BRAZILIAN SPICES, COCONUT MILK AND YUCCA SAUCE	10.95
BOBO DE GALINHA	CHICKEN BREAST SAUTEED IN GARLIC, OLIVE OIL, BRAZILIAN SPICES, COCONUT MILK AND YUCCA SAUCE	9.95
GALINHA NA CERVEJA	TENDER HALF CHICKEN MARINATED IN DARK BEER, BAKED WITH SAVORY BRAZILIAN SPICES	10.95
BIFE ACEBOLADO	SLICED BEEF SAUTEED WITH FRESH HERBS, GARLIC AND TOPPED WITH ONIONS	9.95
PERNIL RECHEADO	SLICED ROAST LEG OF PORK STUFFED WITH VEGETABLES, BAKED WITH RED WINE AND BROWN SAUCE	9.95
FEIJOADA COMPLETA	A TRADITIONAL BRAZILIAN SPECIALTY: A STEW OF BLACK BEANS, SMOKED HAM, BEEF, SAUSAGE, AND GARLIC, SIMMERED ALL DAY WITH OUR FINE HERBS, AND BRAZILIAN SPICES. (FRIDAY, SATURDAY & SUNDAY ONLY)	10.95

BRAZILIAN SEAFOOD SPECIALTIES OF THE HOUSE

SEAFOOD TROPICAL	RED SHAPPER, PRawns, CALAMARI AND SALMON SAUTEED IN OLIVE OIL AND GARLIC TOPPED WITH GREAT TROPICAL SAUCE, SERVED IN HALF PINEAPPLE WITH RICE AND GREEN SALAD.	14.95
PAELLA BRAZILEIRA	A MIX OF ASSORTED SEAFOOD: MUSSELS, CLAMS, SHRIMP, CRABS AND THE FISH OF THE DAY, WITH RICE AND BRAZILIAN SPICES. OPTIONAL: CHICKEN BREAST AND SAUSAGE	14.95
BRAZILIAN HALIBUT	FRESH GRILLED HALIBUT, SEASONED WITH BRAZILIAN SPICES, TOPPED WITH A BRAZILIAN SAUCE AND GARLIC. SERVED WITH GRILLED VEGETABLES AND RICE	17.95

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APPETIZERS

SPRING ROLL	4.95
Deep-fried vegetable rolls	
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Deep-fried stuffed chicken wings	
THAI TIME COMBO	7.95
Combination of spring rolls, fish cakes, prawn rolls, crispy tofu and Thai curry puffs	

SOUP & SALAD

THOM KHA GAI	6.25
Hot & Sour coconut milk with chicken soup	
TOM YUM KUNG	6.95
Hot & Sour soup with shrimp (without coconut)	
POTAK	7.95
Hot & Sour soup with combination of seafood and basil	
SOM TUM	5.95
Sliced green papaya with spicy hot and sour dressing	
MANGO SALAD	6.95
Sliced green mango with shrimp & calamari with lemon dressing	

CHEF'S SUGGESTION !

HOR MOK TALAY	9.75
Sautéed combination seafood with red curry paste, young coconut meat and basil	
GREEN SALMON	8.95
Sautéed filet salmon with green curry, eggplant, zucchini and basil	
PUMPKIN TALAY	8.95
Sautéed combination seafood with pumpkin	
TOFU GRA PROW KROB	5.95
Crispy tofu sautéed with hot & sour sauce and crispy basil	
PAD PLIK KING J	5.50
Sautéed deep-fried tofu with green bean and house spicy sauce	



LA Bodega

Tapas Calientes

Gambas al ajillo
Prawns, Garlic, Olive Oil
6.00

Calamares Fritos
Fried Squid
6.00

Setas al Ajillo
Mushrooms Sauteed In Garlic, Wine, and Olive Oil
4.00

Chorizo al Vino
Spanish Sausage Sauteed in Wine
5.00

Pescado Rebozado con Aioli Fried
Fish with Garlic Mayonnaise
6.00

Vegetales del Dia
Sauteed in olive oil and Garlic
4.00

House Specialties

Arroz con Pollo
Boneless Grilled Chicken with Rice and Green Cilantro Sauce
12.00

Paella Valenciana
Assorted Shellfish, Chorizo and Chicken Mixed with Rice In a
Spanish Sauce and Garnished with Vegetables
16.00

Paella Marinara
Assorted Shellfish Mixed with Rice in a Spanish Sauce
17.00

Ensaladas
Ensalada de Tomate con Anchoas Tomato Salad with Anchovies
6.00

Ensalada de Calamares Calamari
Vinagrette on a Bed of Lettuce
7.00

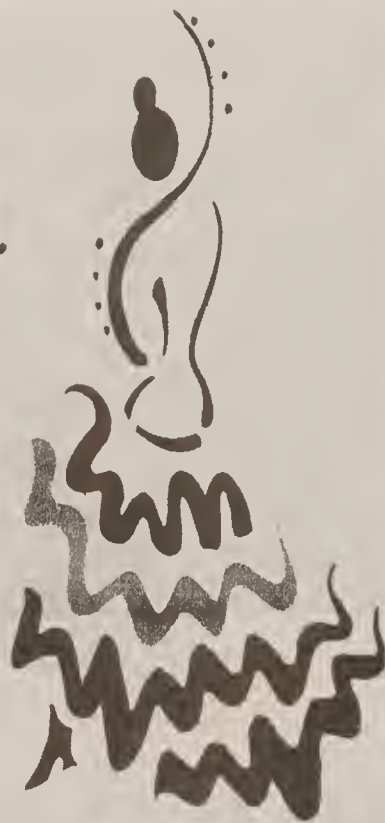
Tapas Frias
Gambas Frias Salsa Roja Boiled Prawns with Cocktail Sauce
6.00

Ensalada de Calamares Squid with
Vegetables In a Vinegar Dressing
5.00

Pimientos Rojos y Verdes Green and
Red Peppers Roasted in Garlic Oil
4.00

Thinly sliced Raw Beef, Shredded
Parmigiano, Capers, Olive Oil, Lemon Juice
7.00

Tortilla de Patatas
Potato and Onion Omelet
5.00



Enchufes

Berenjena Parmiglana
Eggplant with Fresh Mozzarella and Tomato Sauce
9.00

Pollo Porto
Sauteed Breast of Chicken with Mushrooms and Porto Wine
11.00

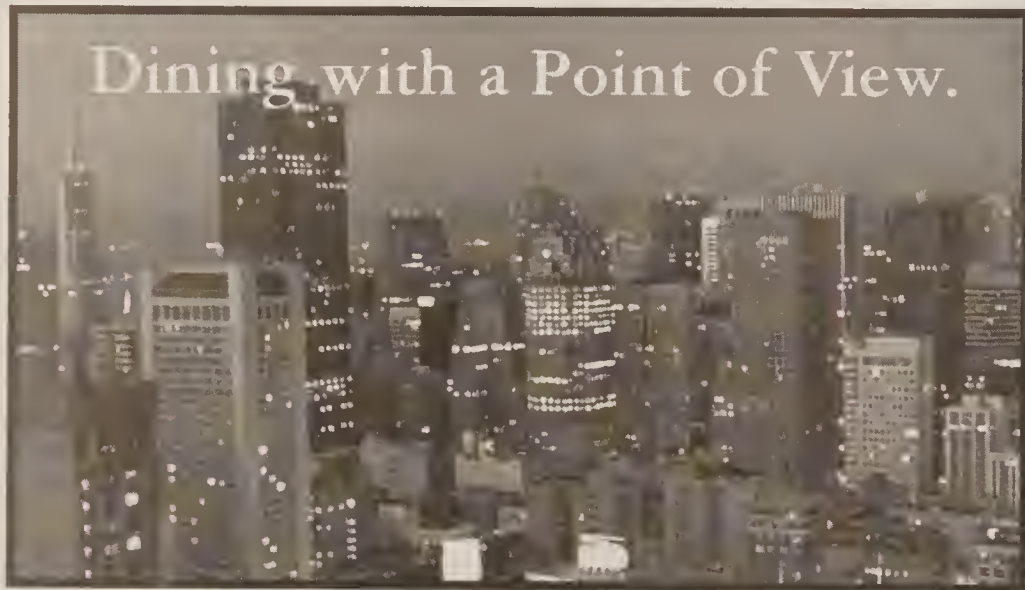
Penne Madrid
Prawns, Mussels, Clams and Tomatoes in Garlic Sauce on a
Bed of Rigatoni
12.00

Zarzuela La Bodega
Seafood Stewed in Tomato Sauce
13.00

New York Galicia
Spanish Rice and Vegetables
14.00

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Dinner

Monday-Thursday 5:30-10:00

Friday-Saturday 5:30-10:30

Sundays Closed

Appetizers

Bengali Samosas Crispy pasrty filled with Portobello Mushroom and Crabmeat \$5

Pakora Sampler Spinach, Calamari and Potato, each smothered with ginger laced garbanzo batter and deep fried \$5.50

Taj Mahal Tikki Crab Cakes, spiced so you'll fall in love with them too \$6.50

Pan Fried Curries

Murgh Tikka Masala Tandoori Chicken kebabs finished in a creamy tomato sauce with fenogreek and a dash of brandy \$11

Murgh Vindaloo Tender chicken braised in spicy hot onion based curry sauce \$10

Jhinga Saagwala Jumbo prawns sauteed in Garlic and tomatoes then slowly simmered in creamed spinach sauce \$13

From Tandoori Oven

Harra Murgh Tikka Boneless Chicken breast marinated in yougurt based sauce of mint and basil grilled to perfection in our Tandori oven. \$14

Boti Kebab Succulent pieces of lamb marinated with cumin, coriander and garlic \$14

Tandoori Jhinga King Prawns steeped in garlic, basil and cilantro then roasted to perfection \$15

Vegetable Curries

Saag Paneer Cubes of homemade cheese sauteed with tomatoes in a fresh spinach sauce \$9

Navrattan Korma Seasonal fresh vegetable with dried fruits and pineapple in a creamy tomato sauce \$9

Aloo Gobi Sauteed cauliflower and potatoes with tomatoes and green peas, spiced with cumin and coriander \$8

Saag Choley A unique blend of fresh spinach and garbanzo beans \$8

Side

Aloo Paratha \$2.50

Bread Basket Blue Cheese, Onions, Mushrooms and Bell Pepper and Garlic Basil Nan \$5

Vegetable Biryani \$7, Lamb Biryani \$9, Chicken Biryani \$8, Prawn Biryani \$11



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Appetizers

Yukon gold potato soup, mustard chantilly 7.

Field greens, pickled red onion, pinenuts, boursin cheese crouton 8.

Asparagus, charred onion vinaigrette, hard boiled eggs, breadcrumbs 10.

Hearth oven roasted crimini mushroom salad, spring onion, frisee 9.

Belifiore ricotta gnocchi, morels, sauteed pea shoots, garlic chives 11.

Pan steamed P.E.I. mussels, romesco, barley, scallions 12.

Grilled rare Niman Ranch flank steak salad, blue cheese, endive, walnuts 11.

100 BEST RESTAURANTS

SF CHRONICLE

Alaskan halibut,
Du Puy lentil salad, olive oil braised artichokes 25.

Saffron scented seafood stew,
rouille 19.

Roast country chicken,
couscous salad, whole grain mustard sauce 18.

Molasses glazed pork chop,
herb spaetzle, butternut squash, dried fruit compote 22.

Slow simmered Niman Ranch pot roast,
peas, carrots 17.

Nieman Ranch sirloin steak,
Madeira creamed wild mushrooms 25.

Three Course Prix Fixe Meal

Salad of Full Belly Farms greens, chiodga beets, toasted pistachios,
ricotta salata Grilled Atlantic salmon, red pepper onion compote,
garbonzo beans, arugula pesto Almond financier,
lemon crème, Morello cherry sorbet 25.

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HAWAIIAN SPECIAL	9.95	12.90	14.30
VALENCIA SPECIAL	12.10	14.85	17.20

PASTA

CHEESE RAVIOLI	8.65
ANGEL HAIR POMODORA	7.65
FETTUCCINI PESTO	8.75
LINGUINI CLAMS	9.95
STUFFED MANICOTTI	8.95
TOTELLINI FLORENTINI	9.65
AND MUCH MORE...	

ENTREES

CHICKEN MARSALA	10.75
CHICKEN PICATA	10.95
CHICKEN SCALOPPINI	10.95
PEPPERCORN STEAK	12.95
NEW YORK STEAK	12.95

APPETIZERS

BUFFALO WINGS	4.85
MOZZERELLA STICKS	4.50
GARLIC BREAD	2.25
FRIED CALAMARI	6.25

SALADS

CEASAR SALAD	5.95
HOUSE SALAD	3.75
GRILLED CHICKEN CEASAR	6.75
SHRIMP SALAD	9.25

RISOTTO

CHICKEN RISOTTO	8.20
Diced chicken with mushroom, carrots, onions and herbs in rice.	
RISOTTO DI FRESCO	7.50
Fresh vegetables in a primavera sauce and rice.	
RISOTTO DE CARNE	8.20
Steak Strips with mushrooms, onion and herbs in rice.	
SEAFOOD RISOTTO	8.85

JUST IN TIME TO BOOST YOUR SALES

Along comes the *Bay Guardian's Summer Guide 2001* featuring hundreds of the season's most sizzling event, concert, fair, and festival **listings**. This year we'll take on **fashion** with help from the Bay Area's hottest designers. We'll focus on **food** of the spiciest variety, and inform readers how to plan and enjoy a car share **vacation**. It's a whole summer's worth of fun in one package!

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SUMMER GUIDE 2001



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STARTERS

Samosas Two crisp and spiced vegetable puffs filled with potatoes and peas	4.95
Veg. Pakoras Spinach, onion and potato dipped in a chick pea butter	3.95
Bengan Pakoras Eggplant dipped chick pea butter	4.95
Papadam Sun dried lentil wafers	2.00
Assorted Appetizers Samosa, vegetable Pakora and Papadam	5.95
Bombay Pakora Lightly spiced calamari dipped in chickpea butter	7.95
Chicken Pakora Deep fried boneless chicken with herbs and spices	7.95
Chicken Salad Baked chicken breast tossed with lettuce, potatoes, cucumber and spices ♥	7.95
Tandoori Assorted Boti kebab, chicken tikka & Seekh kebab	11.95
Dal Soup Traditional Indian style lentil soup	2.00

TANDOORI SPECIALTIES

Tandoori Chicken Chicken marinated in yogurt & spices, baked in a clay oven	half 8.95 / full 16.95
Chicken Tikka Boneless chicken breast cubes marinated in yogurt and spices ♥	12.95
Boti Kebab Succulent cubed leg of lamb marinated & baked in Tandoor	14.95
Seekh Kebab Minced leg of lamb mixed with herbs and spices	12.95
Fish Tandoori Chilean Seabass marinated in herbs and spices ♥	15.95
Tandoori Prawns Junbo prawns lightly marinated in ginger and garlic ♥	17.95
Mixed Tandoori Tandoori Chicken, Chicken Tikka, Seekh Kebab, Boti Kebab	18.95

CHICKEN SPECIALTIES

Murgh Masala Traditional Chicken curry in exotic spices	9.95
Chicken Tikka Masala Barbecued boneless white meat sautéed with herbs, spices and tomatoes	11.95
Chicken Korma Boneless white meat cooked in a mild yogurt and cream sauce	11.95
Chicken Vindaloo Hot & Spicy Chicken curry with potatoes	10.95
Chicken Dalwala Chicken pieces & lentils cooked in a mildly spiced sauce	10.95
Chicken Saagwala Chicken curry cooked with spinach	10.95
Murgh Makhani Tandoori Chicken boned and cooked in a mild creamy tomato sauce	11.95
Chicken Jalfrezi Boneless chicken stir fried with vegetables, herbs and spices ♥	11.95
Chicken Bartha Boneless Chicken & eggplant cooked with a blend of spices	10.95

LAMB SPECIALTIES

Bhuna Gosht Cubed leg of lamb cooked in a delectable blend of spices	11.95
Lamb Pasanda Lamb cooked in a sauce of yogurt, cream and ground cashew nuts	12.95
Lamb Vindaloo Lamb Curry and potatoes in a very hot curry sauce	11.95
Saag Gosht Boneless Lamb cooked with creamed spinach	11.95
Keema Aloo Mattar Freshly minced lamb, potatoes and green peas sautéed with spices	11.95
Lamb Jalfrezi Stir fried pieces of lamb with mixed vegetables ♥	11.95
Karahi Gosht Lightly curried lamb with green onions and fresh ginger	12.95
Dal Gosht Lamb and lentils cooked together in a delicious sauce	11.95
Lamb Madras Lamb cooked in a spicy coconut sauce with raisins	11.95

BREADS prices range

Naan, Garlic Naan, Kabuli Naan, Onion Kulcha, Keema Naan, Goat Cheese Naan, Chapati, Paratha, Aloo Paratha, Spinach Paratha and Poori

SEAFOOD SPECIALTIES

Fish Masala Chilean seabass chunks cooked in a tomato-curry sauce	14.95
Fish Sag Fish cooked with creamed spinach	13.95
Fish Makhani Fish cooked in a mild creamy tomato sauce	14.95
Calamari Curry Calamari cooked in a blend of herbs and spices	10.95
Scallop Korma Scallops cooked in a mild yogurt cream sauce	14.95
Jheenga Masala Prawns sautéed with tomatoes and a blend of spices	14.95
Jheenga Palak Prawns sautéed in spiced spinach sauce	13.95
Prawn Vindaloo Prawns and potatoes in a hot and spicy sauce	13.95
Prawn Jalfrezi Stir-fried Prawns with fresh vegetables	14.95
Mixed Seafood Curry Seabass, Calamari, Scallop and Prawns	15.95

VEGETARIAN SPECIALTIES

Dal Assorted lentils delicately spiced and sautéed with ginger and garlic	7.95
Bhindi Masala Okra sautéed with onions and spices Indian style	8.95
Bengan Bartha Freshly roasted eggplant sautéed with chopped onion, garlic, ginger and spices	8.95
Saag Paneer Cubes of homemade cheese sautéed with spinach and spices	8.95
Paneer Makhani Home made cheese cooked in a creamy tomato sauce and spices	9.95
Saag Mushroom Mushroom and Spinach cooked with spices	8.95
Saag Aloo Spinach and potatoes cooked with onion, ginger and garlic	8.95
Dum Aloo Vindaloo Spicy potatoes and cumin sautéed Indian style	8.95
Dal Saag Combination of Spinach and lentil	8.95
Aloo Mattar Potatoes and green peas cooked in a curry sauce	8.95
Mattar Paneer Green peas and homemade cheese cubes cooked with spices in a curry sauce	8.95
Mushroom Mattar Fresh mushrooms and peas sautéed gently with spices ♥	8.95
Chana Masala Garbanzo beans cooked with onions, fresh tomatoes and spices, North Indian style ♥	7.95
Aloo Gohhi Cauliflower & potatoes cooked with a hint of garlic and spices ♥	8.95
Navratan Korma Mixed vegetables in a delicately spiced cream sauce and cashew nuts	8.95
Sabji Home style mixed vegetable curry	8.95
Vegetable Jalfrezi Lightly pan fried mixed vegetables with garlic and cumin ♥	8.95
Paneer Tikka Korma Homemade cheese cooked in a mild creamy sauce with blend of spices	9.95

RICE SPECIALTIES

Vegetable Biryani Mixed vegetables and rice cooked with herbs and spices	10.95
Kashmiri Biryani Fruits and nuts cooked with rice	10.95
Chicken Biryani Chicken cooked with basmati rice	11.95
Lamb Biryani Basmati rice cooked with spiced lamb	12.95
Calamari Biryani Calamari and rice cooked with herbs and spices	11.95
Prawn Biryani Prawns cooked with basmati rice and spices	14.95
Mixed Seafood Prawns, Scallops, Calamari, Fish & Rice. Cooked with Biryani, herbs and spices	15.95

DESSERTS

Traditional Indian Rice Pudding
Homemade sweetened cheese dumplings
Mango & Orange Sherbert, Homemade Indian Ice-Cream

233 Fillmore Street (Haight/Waller), San Francisco

Dinner served daily 5-11pm, catering & private parties welcome!